the UNESCO Courier

PRIEST. Detail of stele at Bonampak, Chiapas, Mexico. Mayan art. (© Gisèle Freund)

A WINDOW OPEN ON THE WORLD

The UNESCO Courier

DECEMBER 1957 No. 12

10TH YEAR

CONTENTS

PAGE

3 **THE UNESCO WORLD ART SERIES**

4 **BONAMPAK: PAINTED WALLS OF THE MAYAS**
Mexico's Pre-Hispanic paintings
By Yvonne Tabbush

12 **ICON PAINTINGS**
The triumph of ancient Russian art
By Victor Lasareff

16 **RUBLEV AND THEOPHANES**
Two great Russian artists
By Mikhael Alpatov

19 **SPECIAL COLOUR PAGES**
Six pages, including front and back covers, of full colour plates of masterpieces from Mexico, the U.S.S.R., Ceylon & Czechoslovakia

23 **SHRINE OF ART ATOP THE LION'S ROCK**
Temple paintings from Ceylon
By Dr. S. Paranavitana

30 **GOLDEN AGE IN CZECH ART**
Sculpture, painting & manuscripts of the Middle Ages
By Vladimir Novotny

37 **LETTERS TO THE EDITOR**

38 **FROM THE UNESCO NEWSROOM**

The colour pages in this issue have been made possible thanks to the co-operation of the New York Graphic Society, publishers of the Unesco World Art Series. They were specially printed in Milan, Italy, by Amilcare Pizzi. All illustrations in the issue which have been taken from Unesco Art Albums are copyright and may not be reproduced without permission

★

Published monthly by

The United Nations Educational, Scientific and Cultural Organization

Editorial Offices

Unesco, 19 Avenue Kleber, Paris 16, France

Editor-in-Chief

Sandy Koffler

Associate Editors

English Edition : Ronald Fenton
French Edition : Alexandre Leventis
Spanish Edition : Jorge Carrera Andrade
Russian Edition : Veniamin Matchavariani

Layout & Design

Robert Jacquemin

★

THE UNESCO COURIER is published monthly (12 issues a year) in English, French, Spanish and Russian. A small Japanese version is published in Tokyo and a Danish version in Copenhagen. The United States of America edition is distributed by the UNESCO Publications Center. U.S.A. 801 Third Avenue, New York 22, N.Y., Pennsylvania 6-0851. Second-class mail privileges authorized at New York, N.Y. (M.C. 57.1.119 A)

Individual articles and photographs not copyrighted may be reprinted providing credit is given to THE UNESCO COURIER and two voucher copies are sent to the editor. Unsolicited manuscripts cannot be returned unless accompanied by an international reply coupon covering postage. Signed articles express the opinions of the authors and do not necessarily represent the opinions of UNESCO or those of the editors of THE UNESCO COURIER.

Annual subscription rates: $3.00 ; 10/- stg. ; 500 French francs or equivalent.

COVER PHOTO

MICHAEL THE ARCHANGEL, detail of a large, early 15th-century wooden icon. For its colour and composition it is considered one of the masterpieces of the Moscow School of painters. Now in the Archangel cathedral of the Kremlin, Moscow.

Unesco Album "U.S.S.R."

THE UNESCO WORLD ART SERIES

The UNESCO WORLD ART SERIES is a unique publishing venture, jointly launched in 1954 by New York Graphic Society and UNESCO with the co-operation of the various governments. It has resulted to date in the publication of ten books considered by authorities as among the most faithful art reproductions ever issued. Each book contains 32 high-fidelity extra-large colour plates, mostly 15 by 11 inches (38 by 28 cm), plus several black and white illustrations in the text. The page size is 18½ by 13 inches (14 by 33 cm). Each volume is published in five languages, and often a sixth—that of the country of origin.
The price per volume is $16.50 (U.S.A.) Colour plates from any books may be purchased individually : price, $2.00 each.

New additions to the series

CEYLON : Paintings from Temple, Shrine and Rock

U.S.S.R. : Early Russian Icons

Previously published

INDIA : Paintings from Ajanta Caves

EGYPT : Paintings from Tombs and Temples

AUSTRALIA : Aboriginal Paintings - Arnhem Land

YUGOSLAVIA : Mediaeval Frescoes

NORWAY : Paintings from the Stave Churches

IRAN : Persian Miniatures - Imperial Library

SPAIN : Romanesque Paintings

MASACCIO : Frescoes in Florence (Not part of the series)

To appear shortly

MEXICO : Pre-Hispanic Paintings

CZECHOSLOVAKIA : Romanesque and Gothic Illuminated Manuscripts

JAPAN : Ancient Buddhist Paintings

UNESCO WORLD ART SERIES - International Agents: ARGENTINA: Carlos Hirsch, Buenos Aires; CANADA: Burns and Mac-Eachern, Toronto; DENMARK: G.E.C. Gad, Copenhagen; ENGLAND: The Zwemmer Gallery, London; FINLAND: Akademiska Bokhandeln, Helsinki; FRANCE, BELGIUM, LUXEMBOURG: Etablissements Braun et Cie, Mulhouse-Dornach, Haut-Rhin, France; GERMANY: R. Piper and Co., Munich; HOLLAND: Meulenhoff and Co., Amsterdam; ITALY: Silvana Editoriale d'arte, Milan; SPAIN: Sociedad General Española de Libreria, Madrid; SWEDEN: Importbokhandeln, Stockholm; SWITZERLAND: Office du Livre, S.A., Fribourg; URUGUAY: Ibana, Montevideo.

VOLUMES ALSO AVAILABLE DIRECTLY FROM NEW YORK GRAPHIC SOCIETY, 95 EAST PUTNAM AVENUE, GREENWICH, CONN., U.S.A.
● Please do NOT send your orders to UNESCO.

(Discounts for Members of Educational and Cultural Organizations available from National Distributors)

The 'Painted Walls' of the Mayas

by
Yvonne Tabbush

A GREAT name has been added to the art lover's vocabulary within the past ten years—Bonampak, home of the most important vestige of Maya painting yet discovered. Bonampak, meaning "painted walls", is the name given a unique temple in the heart of the Mexican jungle by the late Dr. Sylvanus G. Morley, authority on Maya culture. The murals, which cover the walls of three rooms making up the temple, have been hailed as the finest pre-Conquest paintings on the American continent and are considered to rival in brilliance the famous wall decorations of the early Egyptians or the cave paintings of Ajanta in India. Done during the earliest Maya empire (317 to 978 A.D.) the paintings constitute one of the most significant discoveries in the long history of Maya research.

Like many archaeological finds in the past, Bonampak owes its recent discovery to an accident.

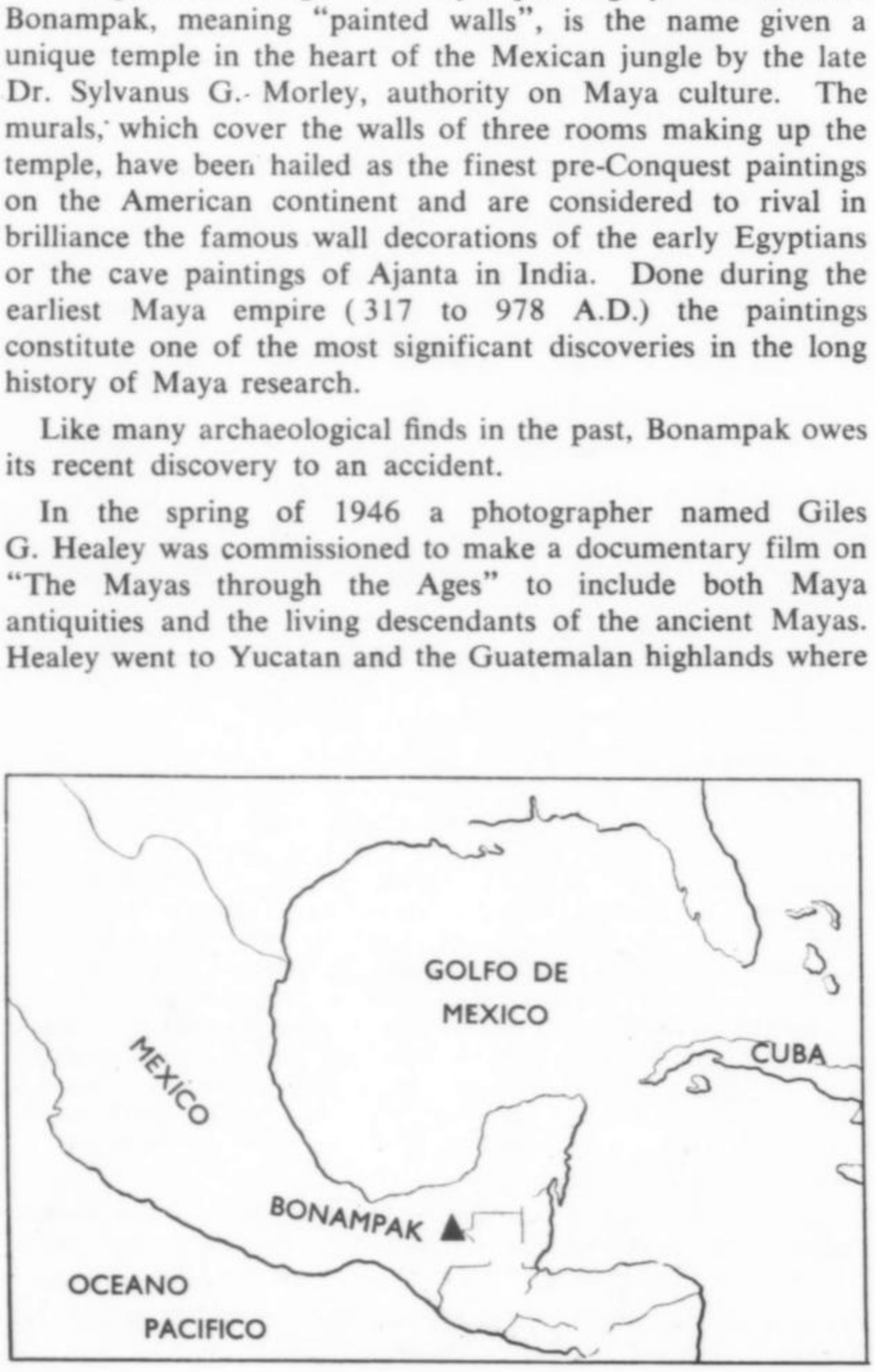
In the spring of 1946 a photographer named Giles G. Healey was commissioned to make a documentary film on "The Mayas through the Ages" to include both Maya antiquities and the living descendants of the ancient Mayas. Healey went to Yucatan and the Guatemalan highlands where he filmed Indians still speaking Maya languages and dialects but all of whom have absorbed Occidental culture in varying degrees. He then decided to penetrate the virtually unexplored Chiapas jungle near the Guatemalan border of southeastern Mexico to secure motion pictures of a rapidly vanishing tribe of Indians, known as the Lacandons, purported to be the last pagan descendants of the great Maya civilization of twelve centuries ago, and who had had practically no contact with the outside world.

In the dense tropical forest of Chiapas, Healey encountered a group of the long-haired, white-robed Lacandons. He soon observed that at recurring intervals the men vanished into the bush and remained absent for several days. He believed that they were practising an attenuated form of the ancient Maya religion as described by historians at the time of the Spanish Conquest, and that they made periodic pilgrimages to worship in ancient temples of their ancestors. He persuaded two of the Lacandons whose friendship he had won to lead him to this area deep in their country.

On May 13, 1946, he reached a group of ancient Maya temples hidden in the jungle. As he entered one temple, virtually buried in the trees and thickets that had grown through its crumbling masonry, he suddenly came face to face with an extraordinary sight: a series of painted murals covering the walls of three narrow high-vaulted rooms from floor to ceiling. Despite the layer of lime, deposited by moisture which had trickled down from the limestone roof for centuries, the paintings were amazingly preserved.

Healey realized that he had made a spectacular discovery for never before had a structure with rooms entirely covered with murals been found in the Maya area. He immediately reported his discovery to the authorities in Mexico City and to the Carnegie Institution of Washington. Just four months before him, two Americans, John Bourne and Carl Frey, had been guided to Bonampak by *chicle* gatherers working in the region, but though they had visited the ruins of the ancient Maya site and examined several temples and carved stone slabs strewn on the ground they had missed the building with the magnificient murals. Though only a hundred

Cont'd on page 6



UNESCO Album "Mexico"

DETAIL OF A FIGURE painted in the second room of the Bonampak temple. This same figure can be identified in the section of the mural reproduced on page 7, second to right of the reclining Indian immediately above the doorway. Note the hieroglyphics over the figure's right arm.

BONAMPAK
(Continued)

What the Mayas really looked like revealed by first true picture in colour

yards away, it was buried by so much foliage and underbrush that it had completely escaped their notice.

This is how Healey described his great discovery:

"These temples were beyond anything an archaeologist or explorer could have imagined. It took days to get to these ruins on foot through rivers, jungles, and over hills where one climbs until absolutely exhausted. Sometimes I became so utterly worn out in following the Lacandons that I thought I would collapse.

"The greatest thrill of all came when the Lacandon Indians led me into a temple made up of three rooms. Each room was painted with frescoes from the floor to the ceiling. A parade of Maya priests or chieftains is painted on the wall, flanked by their attendants holding fans and umbrellas, and with their musical attendants blowing on long horns, beating drums, and playing flutes.

"The more important personages are painted in their full regalia, showing great detail of embroidery, jewel insets, feathered headdresses, and so on. The fabric designs show great skill both in weaving and in the use of native dyes.

"Handsome feather plumes are worn by the notables. For the first time we had a true picture in colour of what the ancient Mayas actually looked like. Books and books have been written about them with only a slight indication of what they looked like and wore... and here on this wall was revealed for the first time authentic evidence of the glorious Mayas of the first empire period... Here is the work of the great, almost incredibly skilful mural painters, who lived and worked centuries before Michelangelo..."

Unesco photo by Mario Dolfi

FRONT ENTRANCE of Bonampak temple after the jungle trees and thickets had been partially cleared, shows the doorways of three rooms containing the murals. The façade of the building reveals stuccowork and niches above the entrances, of the temple; the central one contains fragments of a statue.

Painting was a fine art among the ancient Mayas and reached a high degree of excellence. Like the Greeks and the Egyptians, the Mayas painted their stone monuments and stone sculpture. Many vestiges of colour on stone still exist in Mexico and Guatemala.

Painting was also used in the decoration of ceramics and in illustrating codices, and frescoes in wall decoration. But until the discovery of Bonampak very little was known of early Maya wall painting. Except for the traces of a fourth-century fresco found at Uaxactun, Guatemala (the oldest known Maya monument) only a few fragments of Late Period Maya wall paintings have been found at religious centres such as Chichen Itza, Palengue, Tulum, Yaxchilan, Chacmultun and Santa Rita Corozal.

When the world heard of the discovery of the Early Period Bonampak paintings the news, therefore, electrified archaeologists and art historians.

Expeditions were dispatched to Bonampak to survey the site, the most important members being artists whose task it was to make copies of the originals. During 1947 and 1948 the slow work of copying the murals in colour proceeded.

Two artists, Antonio Tejeda of Guatemala and Agustin Villagra of Mexico, working under the auspices of the Carnegie Institution and the National Institute of Anthropology and History of Mexico, each made a set of copies. It is chiefly through these copies that until now the treasures of Bonampak have been known to art lovers and the public generally.

Last year, UNESCO and the Mexican Government organized a special expedition to Bonampak to take full colour photographs of the murals. These colour photographs will shortly appear in the UNESCO WORLD ART SERIES in an album entitled *Mexico: Pre-Hispanic Paintings,* published by the New York Graphic Society in collaboration with UNESCO.

One colour photograph from this forthcoming album published for the first time, appears on the back cover of this issue.

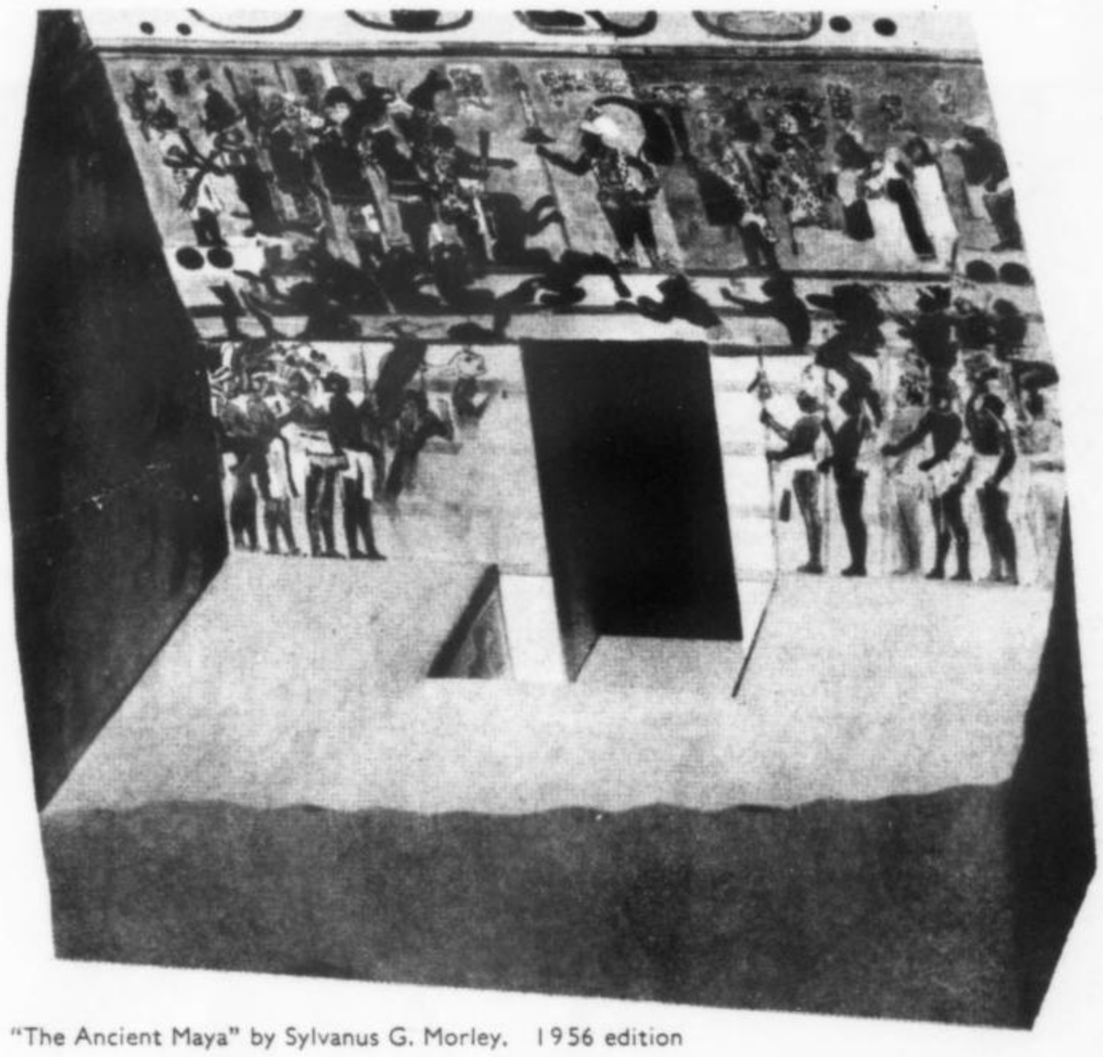
After a tour of the country's chief archaeological centres, including Chichen-Itza where they photographed the fragmentary murals in the Temple of the Warriors and the Temple of the Jaguars, and Teotihuacan near Mexico City where they took colour photos of the existing paintings, the members of the UNESCO expedition set out for Bonampak from Tenosique, the last main outpost. A government plane set them down on a small clearing in the forest originally built for *chicle* prospectors, about 20 miles from Bonampak. Seven guides with 17 mules loaded with electric generators for their floodlights, medical supplies, food and hammocks had left Tenosique 15 days earlier. The expedition then made the rough two-day trek through the jungle to the land of the "painted walls".

Previous expeditions had found that the application of kerosene to the calcite layer covering the murals rendered it temporarily transparent. This discovery was of great aid to the UNESCO photographic team. But since the transparent effect lasted only a few hours work proceeded slowly and with difficulty under the trying humid tropical climate.

Bonampak is located near the Lacanjá River, a tributary of the Usumacinta River which forms the boundary between Mexico and Guatemala. Nine temples rest on the terraced slopes of a hill. Long staircases lead to the entrance of the buildings which face a large square surrounded by platforms.

Cont'd on page 10

There is no evidence that Bonampak is the

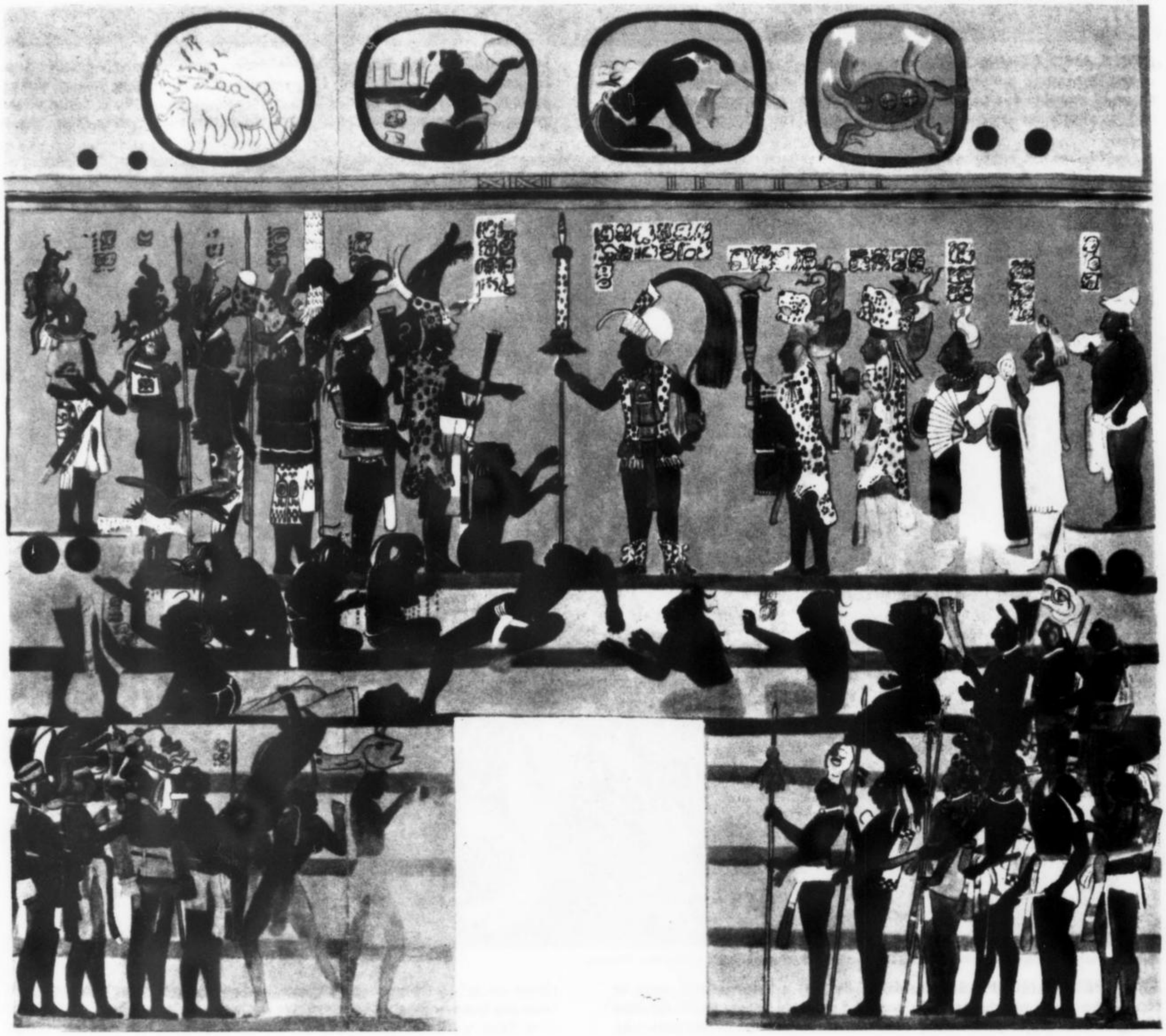


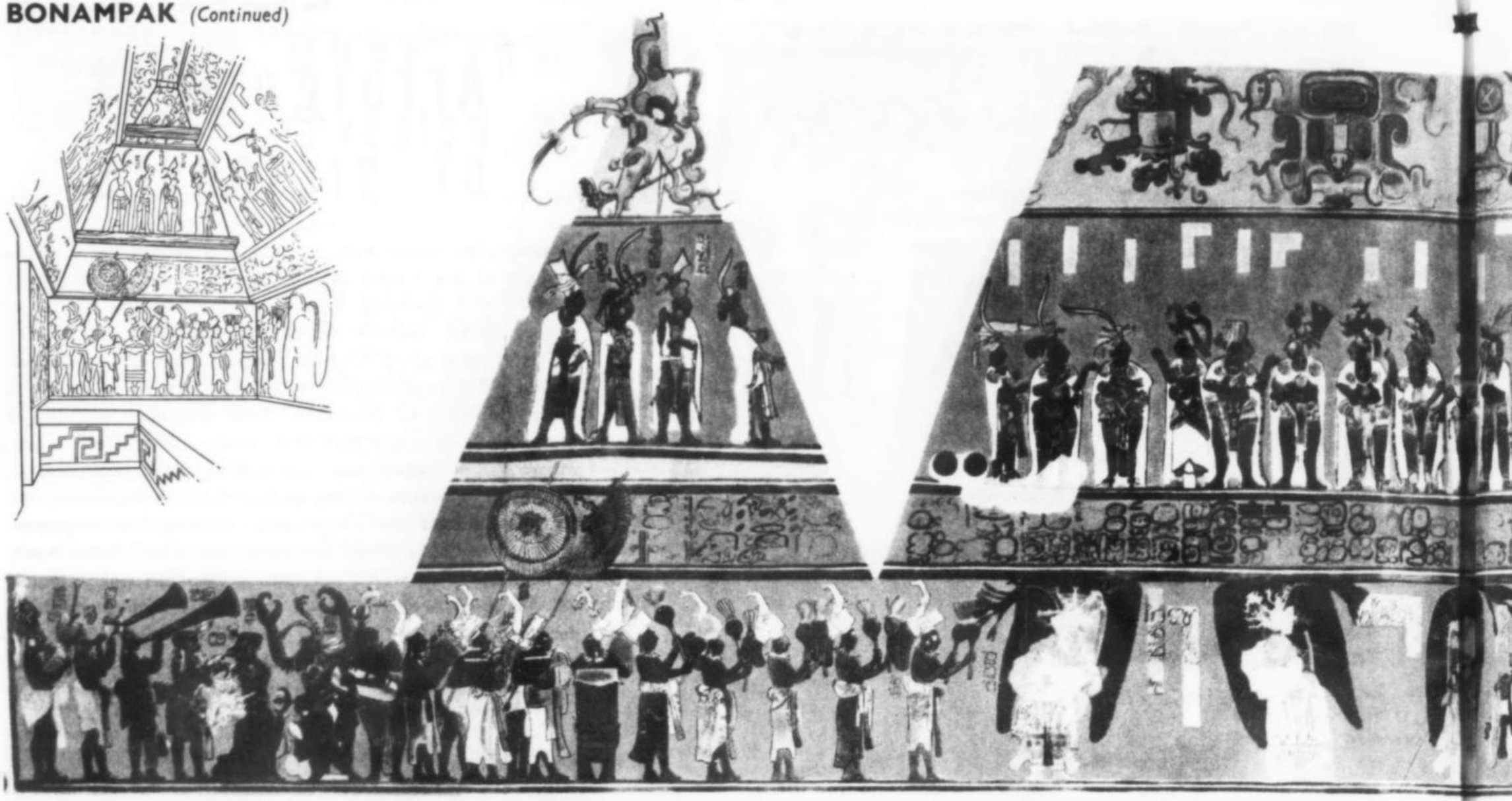
"The Ancient Maya" by Sylvanus G. Morley. 1956 edition

Arraignment of prisoners

Drawing, left, shows view from back of second room of the Temple of the Murals looking toward entrance. Room is covered with paintings from base of a platform to top of sloping ceiling. Detail is reproduced below from copy painted by Guatemalan artist Antonio Tejeda. Scene has been interpreted by Maya experts as showing the arraignment of prisoners on a step-terraced structure. Most important personages are grouped on upper part of structure. In centre is a personage clad in a jaguar jerkin and wearing a large jade pectoral. A sweeping panache of long quetzal feathers attached to his headdress attests to his high rank. Flanking him are personages wearing jaguar skins and jaguar or other animal heads as helmets. Two women are also present on right. Seated on the steps are nine men, apparently captives, awaiting decision concerning their fate. At foot of reclining figure is a human head, but paint of mural immediately to right has scaled off and this area may originally have shown the body.

Carnegie Institution of Washington

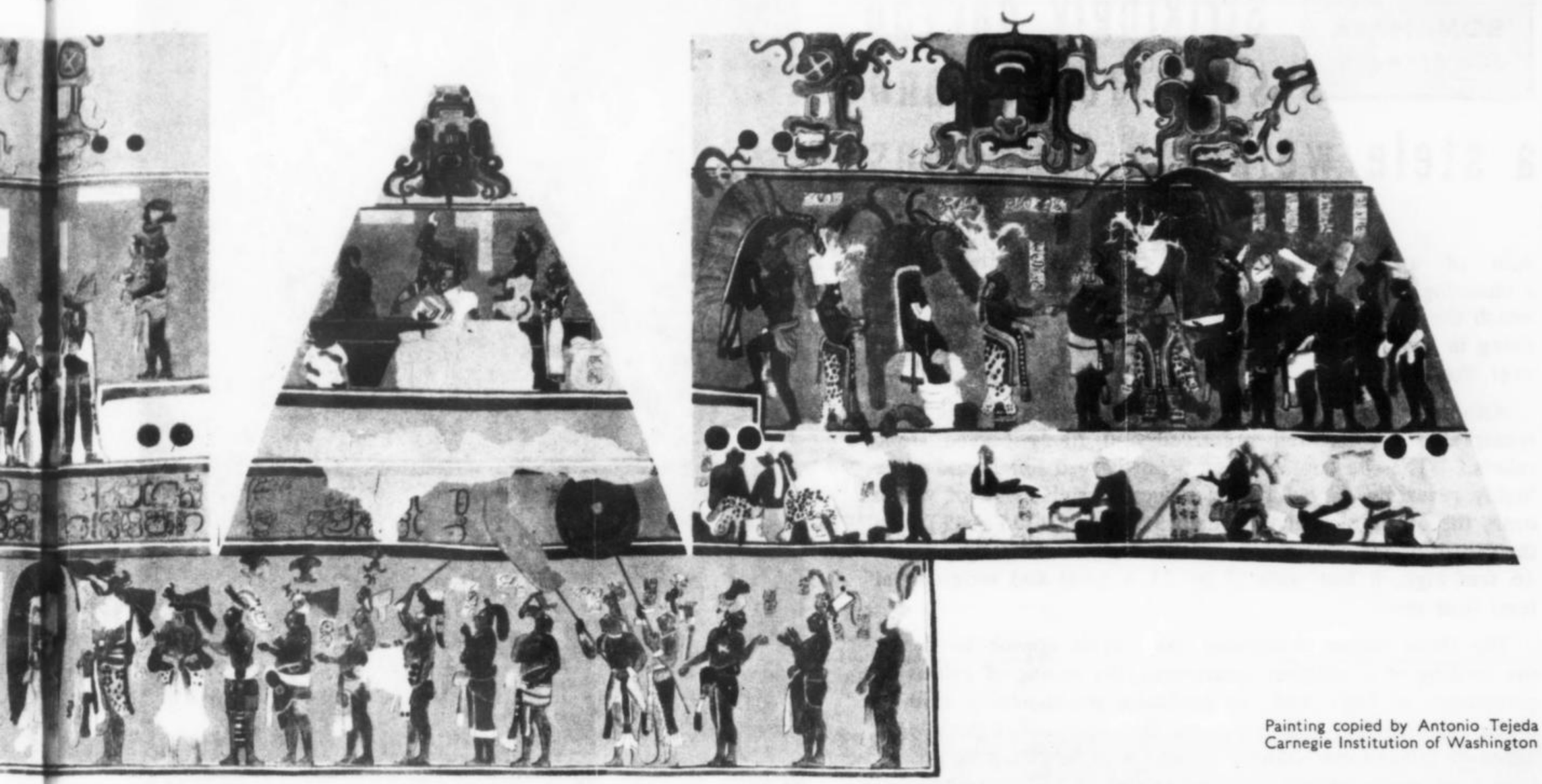




POMP AND CEREMONY, occupying all four walls of the first room of the Bonampak temple, reveals Maya pomp and pageantry. Irregular shape of mural is due to the fact that the room is vaulted, the triangular and quadrangular pieces joining together at the top of the vault as shown in drawing, above left. Upper portion shows preparations for ceremony. To left are 14 persons, all clad in long white cloaks, against a red background. Two of them in the centre address the group while an attendant, holding a child, turns to receive instructions

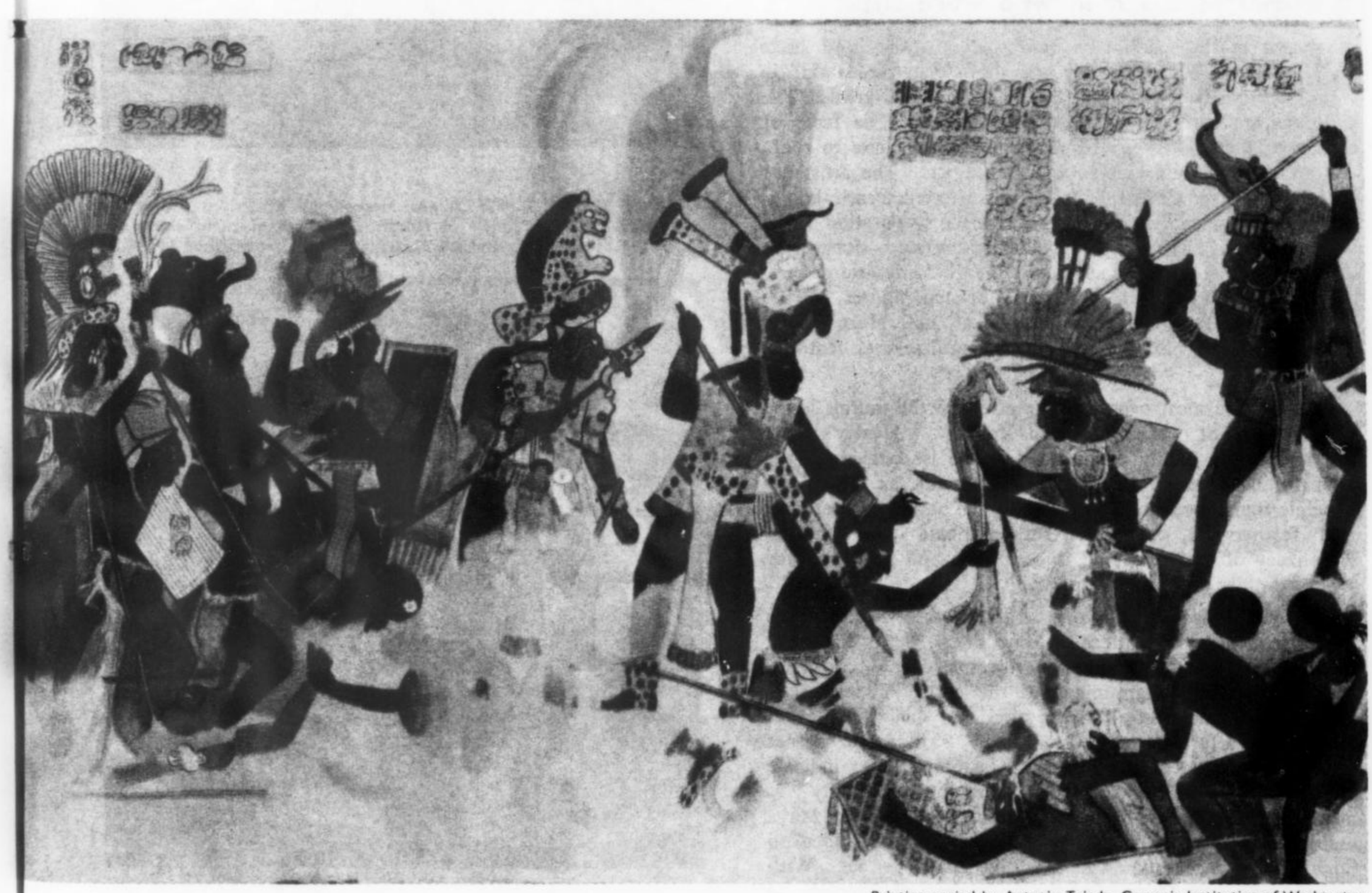
Painting copied by Agustin Villagra, Instituto Nacional de Antropologia e Historia, Mexico

TRUMPETS AND MASKED MEN, detail from lower left strip at top of the page, which has been copied by the Mexican artist Agustin Villagra. It shows part of the twelve-man orchestra. Trumpets like those on left were probably of wood and rotted away long ago for never have any been unearthed in Maya excavations. Scholars believe the masked figures with alligator heads, crab claws, etc. represent Maya deities.



Painting copied by Antonio Tejeda
Carnegie Institution of Washington

from a figure seated crosslegged in triangular section. In far right panel, three personages are being robed. One on right is nearly ready and has on his jaguar skin, bracelets, ear-plugs, anklets, all coloured green to represent jade or quetzal feathers. His great, inverted U quetzal-feather backpiece is in position. In lower strip the three men are fully dressed and stand in the centre of the scene as the procession advances towards them with blowing of trumpets, beating of drums and shaking of rattles. Scene has a striking blue background.



Painting copied by Antonio Tejeda, Carnegie Institution of Washington

MAYA BATTLE SCENE, from a mural in the second room, indicates that the warriors of Bonampak used the spear as their principal weapon. Here the men, arrayed in magnificent costumes, jewellery and paint, are apparently carrying out a raid on an enemy camp. Combat scenes such as this one occupy three walls of this room and have led experts to revise the old conception that the Mayas never engaged in warfare.

BONAMPAK
(Cont'd from p. 6)

Strikingly carved stone reliefs and a stele weighing four tons

ruin of an ancient town or city. Like other Maya archaeological sites it was probably a religious centre to which the Maya resorted only for ceremonies, the inhabitants living in small groups, probably only of family size, scattered over the countryside.

Although famous for its murals, Bonampak is also remarkable for its well preserved and finely carved stone reliefs. The site contains significant carved lintels and three highly revealing carved record stones or stelae one of which bears the Maya hieroglyphic date 9.17.15.00 (785 A.D.). In the centre of the square is a great stele, unfortunately broken, 16 feet high, 8 feet wide (5 by 2½ metres) and weighing at least four tons.

The three rooms containing the murals appear to depict the holding of a religious ceremonial, the robing of priests or personages of high rank, an orchestra procession, a raid to obtain victims for a sacrifice on the stairs of a temple, a dance in magnificent costumes, and a bloodletting ceremony by a high priest accompanied by a woman and a child.

Headdresses of dazzling colour tall as the men who wore them

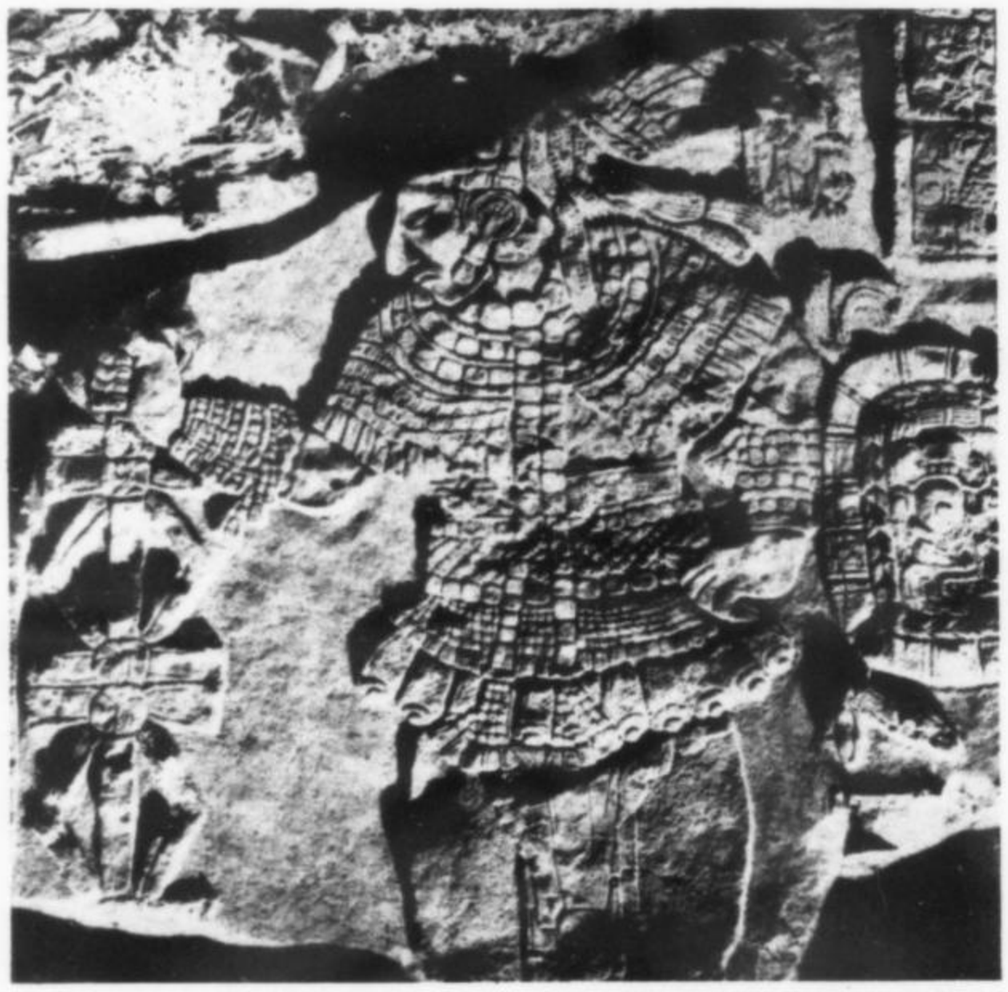
Much of the painting is on the sloping overhead stone surfaces of the roofing and shows remarkable skill in perspective on the part of the Maya mural artists. The paintings are executed with extreme realism. The faces of certain of the figures can be recognized from room to room as they recur in different parts of the story. The artist has skilfully conveyed different moods for different scenes: bodies and facial expressions are relaxed during the preparation of the ceremony; they seem ferocious during the raid; during the sacrifice one can almost feel the cold, forbidding atmosphere. Sylvanus Morley has said, "some of the figures in the Bonampak murals exhibit a degree of naturalism which Western European art did not achieve until several centuries later."

Probably the most overpowering effect of the murals is the magnificence of costuming and colour. Healey's first description was hardly exaggerated. One is dazzled by the colourful headdresses of delicate featherwork as tall as the principle figures wearing them, and by the variety of materials used: featherwork, cut stones, furs, intricate woven fabrics. In delicacy of execution and in sensitivity and purity of line these paintings are truly remarkable.

The murals also offer us one of the most detailed sources of information on the pattern of Maya life. Better than ever before they reveal the musical instruments, dances, costumes, weapons and family groupings of the early Mayas. They seem to contradict the old conception that the Mayas never engaged in warfare or resorted to human sacrifice since scenes of both are found at Bonampak. The murals also indicate that the position of women in the life of the community was more important than had generally been supposed. As Maya authorities point out, probably no other site has added so much to our general knowledge of the Maya people. With the publication by UNESCO of the full colour photographs of the Bonampak murals, art historians will no doubt give an even higher place in the history of art to the great civilization of the Mayas.

Carlos Prieto, from "Bonampak" by Agustin Villagra, 1949

ONE OF THREE LINTELS with hieroglyphic blocks found over the doorways of the Temple of Murals. All three of them show the capturing of prisoners and are thought to date from about 790 A.D.



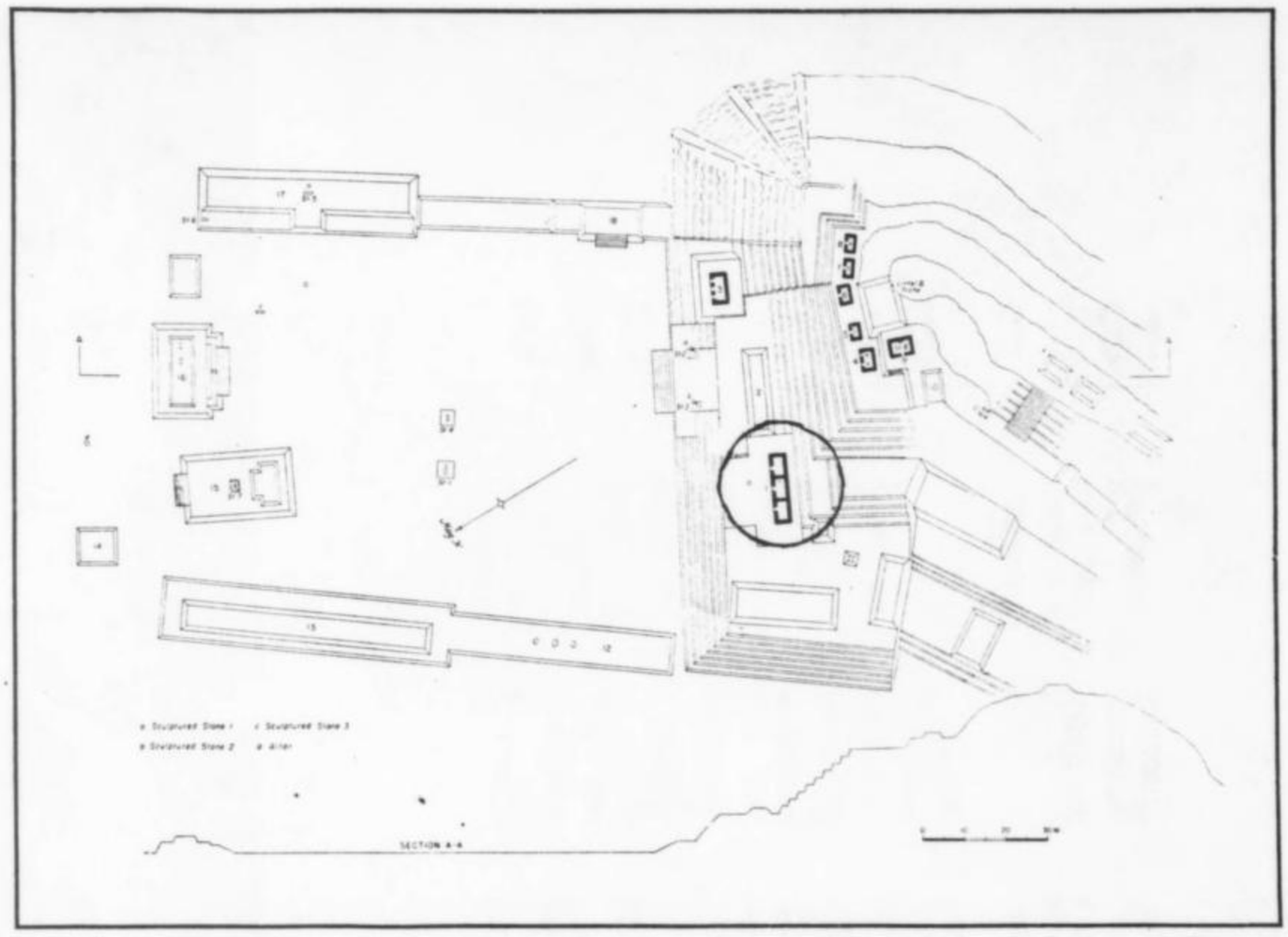
Giles G. Healey, from "Cités Maya" by Paul Rivet 1954

GREAT SCULPTURED STELE, measuring five by two-and-a-half metres, found broken in several pieces in the plaza of the Bonampak acropolis. Detail of the head is reproduced on the inside front cover.

Maya acropolis on terraced hill

Right, a map of Bonampak, surveyed and prepared by K. Ruppert and G. Stromsvik, members of the second Carnegie Institution expedition in the winter of 1947. Bonampak is a small, carefully laid out, compact site, with a plaza measuring about 90 by 110 metres. Surrounding it on three sides are low mounds, the remains of terraces and small structures. The fourth (south) side is delimited by a hill 43 metres high, artificially terraced. Here the nine temples of Bonampak are located. Temple of the Murals is encircled. Below, a sculptured stone, with delicately incised relief figures, which was found nearby.

From "Bonampak" by Rupert Thompson & Proskouriakoff, Publication 602, Carnegie Institution, Washington, 1955



Icon paintings:

THE TRIUMPH OF ANCIENT RUSSIAN ART

by Victor Lasareff
Corresponding Member of the Academy of Sciences of the U.S.S.R.

UNESCO Album "U.S.S.R."

THE Russian icon ranks among the most remarkable artistic revelations of the 20th century. In the previous century even those collectors who specialized in the works of the mediaeval Russian school of icon painting did not suspect what beauty lay concealed in them. The old icons were hidden under metal settings or under numerous layers of overpainting, which completely altered their original appearance. When, in the 1900's, the cleaning of icons was first undertaken, it was discovered that the mediaeval paintwork had been admirably preserved beneath the retouchings and the overpainting and had acquired the firmness and close texture of bone. The removal of the dark varnish and retouchings from the large Novgorod icons resulted in a veritable revelation, and this new and magnificent branch of art, hitherto known to few, soon found enthusiastic votaries among collectors and artists alike.

The museums likewise began actively to acquire icons, as a result of which the Tretyakov Gallery in Moscow and the Russian Museum in St. Petersburg rapidly became real treasure-houses of mediaeval Russian painting. Unfortunately, galleries in the West did not extend their collections to include good Russian icons, and Russian icon painting has thus remained unrepresented in them or is represented by such inferior and fortuitous specimens that they could perfectly well be dispensed with.

The public at large did not come to realize the aesthetic value of the icon until 1913, following the Moscow Exhibition of Mediaeval Russian Art, at which a considerable number of first-class icons of the 15th and 16th centuries were displayed. For those who visited the exhibition it was as though a bandage which had prevented them from seeing the true face of Russian painting had suddenly fallen from their eyes. In place of dark, gloomy icons coated with a thick layer of varnish they beheld glorious works of art which would do honour to any people in the world. The cleaned icons were radiant with colours as bright as precious stones; they blazed with the flame of cinnabar; they caressed the eye with their subtle shades of pink, violet and golden yellow; they gripped the attention of the onlooker by the rare beauty of their snowy white and clear blue tones. And at once it became obvious to all that this was no ascetic, grim, fanatical art-form; that in it the living creativeness of the people was vividly reflected; that its radiance and a certain peculiar clarity of form related it to the painting of classical antiquity; and that it deserved to be regarded as one of the supreme manifestations of the Russian national genius.

The most important discoveries in the field of old Russian painting were made in the years following the Soviet Revolution. As early as October 5, 1918, a decree of the Council of People's Commissars, "On the Registration, Cataloguing and Protection of Monuments of Art and Antiquity", was published. The personal instructions of the founder of the Soviet State, V.I. Lenin, played an important part in this matter.

The great works of the mediaeval masters, which had previously been concealed in churches and monasteries, where they had been repeatedly subjected to alteration and repainting, became the object of thorough scientific study and restoration. Dozens of expeditions were organized, to Novgorod, Pskov, Kiev, Zvenigorod, Vologda, the Monastery of the Trinity and St. Sergius, Tver and Yaroslavl, to the North and to the cities of the Volga. These expeditions were organized in accordance with a carefully worked out plan; highest priority was given to the cleaning of works of outstanding importance which might possibly throw light on the central problems of the history of mediaeval Russian painting.

It was now possible to replace the dilettante concept of "manners" (i.e., different manners of painting) by the scientific concept of "schools". By following this course it became possible to establish the dividing lines between the Novgorod and Moscow schools, the productions of which had constantly been confused by earlier investigators; the schools of Pskov and Tver arose again from non-existence; Theophanes the Greek, Andrei Rublëv and Dionisius became perfectly concrete figures. Of particular importance was the discovery of a series of works of the 12th and 13th centuries, thanks to which the earliest period of Russian painting appeared in a completely new light.

Cont'd on page 14

St. PETER LEADING THE WAY TO PARADISE

The art of the icon is one of Russia's most significant contributions to the history of world art. For 800 years—from the 11th to the 18th century—this art-form preserved its inherent vitality and energy. It began when ancient Russia adopted Christianity and Kiev received her first Byzantine artists, with whom local craftsmen collaborated. Icon painting was thus the legitimate successor to Byzantine art moulded in a new, national form, and once it attained full maturity it became completely self-contained. Among the earliest Russian icons known to us are those of the Novgorod School such as the painting of St. George (opposite page) dating from about 1170, and now in the Cathedral of the Annunciation, in the Kremlin. St. George, one of the favourite subjects of the Novgorod icon painters, is depicted as patron of Prince George Andreevich of Novgorod. Supreme achievements in the field of icon painting were made by the masters of the Moscow school, headed by the great Andrei Rublëv (c. 1370-1430). In 1408 Rublëv and his friend, Daniel Tchernyi, decorated the Cathedral of the Assumption in Vladimir. They chose as their subject "The Day of Judgment", but unlike the treatment given to this theme by most mediaeval artists, Rublëv's interpretation has nothing dread or awesome about it. Left, a group from the fresco on the south side of the Cathedral nave depicting St. Peter leading the blessed to Paradise. Above, a detail from this group.

Icon paintings

(Continued)

In 1929-1930 an exhibition of Russian icons was held in Germany, Britain and America and attracted general attention. It was this exhibition which first brought mediaeval Russian painting to the notice of western Europe. From that moment the Russian icon, which Matisse had been one of the first to appreciate in the West, had entered the broad international arena.

The sources of Russian icon painting date back to the 10th century, when ancient Russia adopted Christianity and Kiev received her first Byzantine artists, under whom local craftsmen were trained. Thus arose the Byzantino-Russian workshops which adorned with mosaics, frescoes and icons the celebrated Churches of Kiev, including the Church of the Tithe (989-996) and the Cathedral of St. Sofia (1037-1067). These studios were centres not only of Byzantine iconography but also of the Byzantine manner of painting. However, as always, the pupils very soon began to diverge from their teachers and, under the influence of the exigencies of Russian life, to raise and to solve new problems.

In this way the national characteristics of Russian painting began to take shape, a process which we are able to follow only through study of the frescoes, not the icons, for no Russian icons of the 11th century have come down to us. Nevertheless, Kievan Russia already possessed its own celebrated artists.

Fiery tastes of Novgorod

As centrifugal tendencies grew stronger and the Kievan State declined, local feudal centres began to arise, and, along with them, local schools of painting. With three of them, those of Novgorod, Vladimir-Suzdal and Yaroslavl, are associated the oldest Russian icons known to us, dating from the 12th and 13th centuries.

The most outstanding productions of the Novgorod school of icon painting were created towards the end of the 14th and in the 15th century. The Novgorod artists avoid the complicated, intricate symbolic subjects which are so widespread in later Russian icon painting. The themes treated by them are simple and lucid; their lightly constructed compositions are clear and easily comprehended, and the main outlines of the subject are not obscured by obtrusion of secondary episodes. The Novgorod icon is distinguished above all by its colouring, in which the predominant element is fiery cinnabar. It is these colours, unforgettable in their brilliance and chromatic tension, which reflect probably more fully than anything else the taste of the people of Novgorod.

The supreme achievements in the field of icon painting were made by the masters of the Moscow school, headed by the great Andrei Rublëv (c. 1370-1430). As from the 14th century, Moscow began rapidly to move forward to the front place among the Russian states, taking the lead in the struggle against the Tartars. After the famous battle of Kulikovo (1380), at which the Russians dealt the Golden Horde a crushing blow, the political importance of the Moscow principality was vastly increased. This battle, which demonstrated to the Russian people the importance of their national unity, contributed to the awakening of their national consciousness. So were created the necessary conditions for a general flowering of culture.

THE VIRGIN OF THE DON, a work of the Novgorod school of icon painters in the late 14th century, is said to have accompanied the great Prince of Moscow, Dimitri Ivanovich of the Don, in the battle of Kulikovo in 1380 when the Russians dealt the Golden Horde a crushing blow. It also figured in other Russian campaigns against the Tartars in 1552 and 1591. Authorities in the past ascribed the work (now in the Tretyakov Gallery, Moscow) to Theophanes the Greek (one of the most outstanding artists in Russia during the late 14th and early 15th centuries) but following more recent research it is now believed to have been painted by a Novgorod follower of Theophanes.

Moscow painting made full sense of the artistic heritage of Byzantium. In 1344 the Metropolitan Theognostus invited Greek masters to decorate with murals the walls of his cathedral; in 1395 at the latest the celebrated Theophanes the Greek arrived in Moscow, where he was to remain until his death. In Moscow, finally, there were Greek icons and much church plate of Byzantine origin. In the works of Andrei Rublëv the aesthetic ideals of the Moscow school received their most complete expression. For the loftiness of his human ideal, for the moral purity and profound poetry of the figures, for delicacy of purely musical rhythm, for perfection of chromatic relations, Rublëv has no equals. His icons are full of an irresistible charm, and his painting of The Trinity (see page 17) is one of the great masterpieces of the world.

The golden age of Russian icon painting was the 15th century, which constitutes a clearly marked historical stage. For this reason the monuments of this period may serve as the basis for a characterization of Russian icon painting as a whole.

Some students of mediaeval art are still inclined even today to regard Russian icon painting as a mere branch of Byzantine. It would of course be naive to deny the derivation of the Russian icon from the Byzantine. Iconography and all the basic technique of painting were inherited by Russian artists from their Greek compeers. But very soon, and that at the early stages of development when survivals of the joyous pagan attitude to life were still strong, profound changes took place in Russian painting, leading to the birth of a new art which diverged more and more

decidedly from that of Byzantium. This evolution first became apparent in an attenuation of Byzantine asceticism, as well as in the creation of completely original iconographic types. It showed itself also in the growth of the cult of local saints, which absorbed many elements of Russian life, and in the continuous intrusion of national ethnic types into icon painting. It showed itself finally in the brightening of the palette, which acquired extraordinary brilliance and joyousness as well as in the steady growth of the importance of line, notably of the outline, so highly valued by the Russian icon painters. Then, gradually, the Russian icon became the great national art-form of mediaeval Russia. It was in the 15th century that this lengthy process attained, so to speak, its logical culmination.

In the Russian icon one is struck by the peculiar combination of abstract conception with intense emotional quality. It might have been expected that, given a strongly abstract approach, there would be no possibility of creating a joyous emotional art capable of arousing ordinary human feelings. In fact, however, Russian 15th-century icon painting is radiant and lighthearted. It is equally removed from gloomy Byzantine contemplativeness and from the exaggerated expressiveness of Gothic art.

When the modern spectator looks at old icons, they usually seem to him to be so like one another that he is unable to see much difference between them, especially in the case of icons which depict the same subject. This is due to the extraordinary persistence of the majority of iconographic types in Byzantine and old Russian art. These types were hallowed by ancient tradition. They were regarded as historically true renderings of the events with which they dealt. Moreover, many of these iconographic types were attributed to the brush of this or that saint or hermit. It was to this that they owed their persistence.

For the men of the past all these representations of the Annunciation, the Nativity, the Crucifixion, and so forth, were exact representations of sacred events. For this reason, the more carefully such a scene was copied from existing representations, the greater was its value in the eyes both of the artist and of the contemporary spectator. The consequence was that copies of certain miraculous icons held their ground for more than a thousand years. Despite similarity, at times extraordinarily close, no single icon is an exact copy of another.

Dozens of representations of St. George, of the Pokrov and of various Gospel scenes have come down to us; but to look for two absolutely identical pictures would be wasted effort. Of course, the Russian master followed tradition. He was bound by it to no small extent. But in the 15th century it was never felt to be a fetter on his creative powers. He operated fairly freely with the iconographic types inherited from earlier generations. By altering the rhythm of the composition, the outlines, the distribution of colour and the psychological nuances, he succeeded without difficulty in giving a new note to each of the works which he created.

It was probably in the colouring that the Russian icon painter revealed most clearly his individual tastes. Colour is the real soul of 15th-century Russian icon painting. For the Russian, as for the Netherlands' artist, paint was a precious material, no less precious than smalt. He revelled in the beauty of its pure, simple colours, which he applied in combinations of astonishing resonance. When he carried colour to its extreme degree of tension, he achieved a quite unique colour system, strong, bright and confident, unlike the severe and much darker colour range of the Byzantine icons.

No less essential as a means of expression in the hands of the Russian icon painter was line. His mastery of line was complete. He could render it soft, elastic, flowing, angular, monumental and calligraphically precise. He attributed particular importance to the outline, which in Russian icons is characterized by such great terseness that it recalls the concise outlines of the figures on Greek vases.

UNESCO Album "U.S.S.R."

THE SAVIOUR is part of the *deesis* (set of icons representing Jesus, the Virgin and St. John the Baptist) painting by Andrei Rublëv. An icon painting on wood dating from about 1400 and previously in the cathedral of the Dormition at Zvenigorod, it is now part of the collection in the Tretyakov Gallery, Moscow.

UNESCO Album "U.S.S.R."

ARCHANGEL, a late 12th-century wooden icon, formed part of a half figure *deesis* from an altar screen. Stylistically it is closely related to a group of works which has been associated with the workshop of the "Greek Petrovich" (one of the artists who brought Byzantine art to Russia). It is now in the Russian Museum, Leningrad.

Two Great Russian Artists : Rublëv and Theophanes

by Mikhael Alpatov

Member of the Fine Arts
Academy of the U. S. S. R.

SOVIET art critics are today making a thorough study of the works of Theophanes the Greek and Andrei Rublëv, the two most outstanding artists of the 14th and 15th centuries in Russia. Until recently, very little was known about them and most information was based more on fiction than on fact. The works of Rublëv, for instance, were formerly attributed to the Novgorod school of painting, an error arising from the fact that until recently no other schools of 14th and 15th-century Russian painting were known.

Although much still remains to be discovered about their lives, their works can now be as surely identified as those of the ancient Greek sculptors Phidias and Myron or the Italian painters Masaccio and Fra Angelico.

The true greatness of Theophanes and Rublëv has been revealed to us largely by Soviet restoration experts who have restored the frescoes of cathedrals in Novgorod, Moscow, Vladimir and other towns. Soviet art critics have contributed to a better understanding of the art of these masters, explaining it as an expression of the great period of Russian history when the Tartar yoke was thrown off and the unification of the country began.

Theophanes the Greek came from Byzantium, arriving in Russia at the end of the 14th century. His work unquestionably resembles that of the Byzantine masters of the 14th century, but his highly original creative efforts place him beyond the bounds of Byzantine art.

One cannot resist drawing a comparison between Theophanes and another great Greek artist, Dominico Theotocopuli, called El Greco. El Greco received his first training on his native isle of Crete; later he studied in Venice, but his long stay in Toledo, his adopted home, made of him a typical representative of Spanish art. In similar fashion Theophanes' genius came to full flowering in Russia.

The stern, passionate nature of Theophanes' art is clearly demonstrated in his icon of the Virgin in the iconostasis of the Blagoveschensky cathedral in the Kremlin at Moscow, painted in 1405. Here the artist tempered the force of his passion, given full rein in the Novgorod frescoes, but his hand is clearly discernible in the blue draperies enveloping the Virgin, in the soft drawing of her features, and in the prayerful attitude of her extended hands.

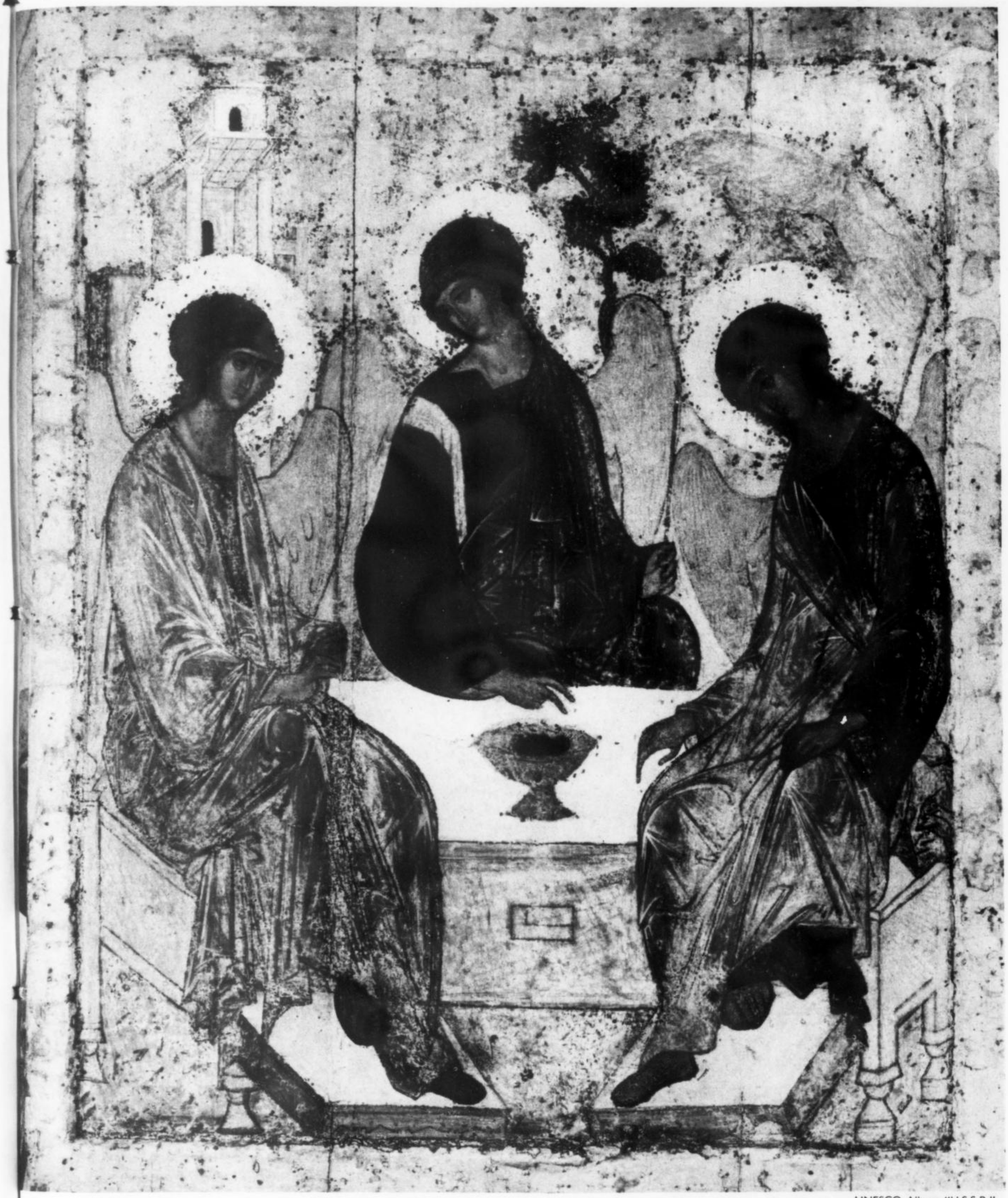
It is known that Rublëv worked with Theophanes in the Blagoveschensky cathedral. By right of seniority Theophanes' name comes first in the chronicles. So different is Rublëv's work from that of Theophanes that some critics have called them representatives of opposite schools of art: Theophanes of the "picturesque style", Rublëv of the "graphic or icon style". As a matter of fact, Rublëv is as fine a painter and colourist as Theophanes, but the poetry with which he imbues his art is of an entirely different order. The art of Theophanes is ardent, impassioned, dramatic, full of movement, contrast, and psychological tension. The art of Rublëv is mild and expresses exquisite lyricism, spirituality and harmony.

The most mature and most famous work by Andrei Rublëv is his "Trinity". At first this icon adorned the iconostasis of the Trinity cathedral at the Monastery of the Trinity and St. Sergius near Moscow. At present it is one of the most valuable acquisitions of the mediaeval Russian collection of the Tretyakov Gallery.

In his "Trinity" Rublëv uses the Biblical legend of the appearance of the Godhead to man. The Godhead is incarnated in the lovely forms of three youths.

With the laconism of genius the artist conveys the finest nuances of expression as these three youths converse together; he tells us they are united in love, that the will of each is subordinated to that of all, and that all three are saddened by a contemplation of the sufferings awaiting one of them. The greatest charm of the colouring is the purity and brightness of the tints, especially of the light blue. These gleaming tints are in complete harmony with the lucid, balanced composition of the icon.

Theophanes the Greek and Andrei Rublëv were contemporaries of the Italian and Flemish artists of the early Renaissance. The work of both masters, representative as it was of mediaeval Russian painting, differs greatly from that of the founders of the realistic school in western Europe. Modern criticism, however, has admiration for the artistic achievements of both schools. In the Soviet Union, Andrei Rublëv is particularly beloved. By a decree of the Soviet Government, the Andronikov monastery in Moscow where Rublëv was buried in 1430, has been turned into the Rublëv museum.



UNESCO Album "U.S.S.R."

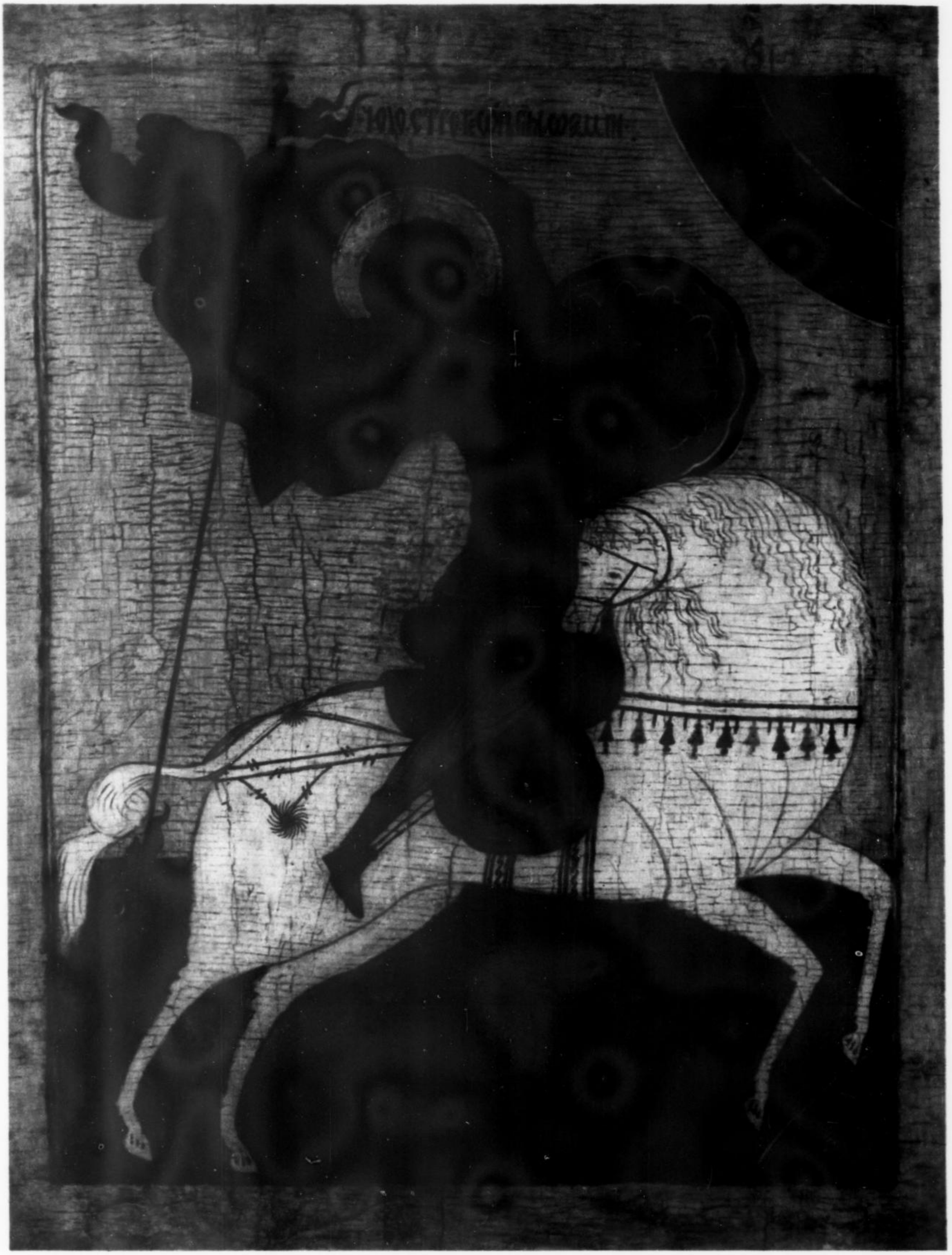
HIGHEST EXPRESSION of mediaeval Russian icon painting is found in The Trinity (above) and detail (left) painted about 1411 by Andrei Rublëv, in whose works the aesthetic ideals of the Moscow school of painting came to full flower. At first this icon was kept in the cathedral of the Trinity at Zagorsk, near Moscow. Regarded as one of the world's great masterpieces, it is now a treasured item in the mediaeval Russian collection of the Tretyakov Gallery, Moscow. Opposite page (far left), detail from The Virgin (See also p. 18) by Theophanes the Greek, who came to Russia from Byzantium in the 14th century. The true greatness of Theophanes and Rublëv has been revealed to us largely by Soviet restoration experts who have worked on the frescoes of cathedrals in Novgorod, Moscow, Vladimir and other towns, during dozens of research and restoration expeditions.

Great Russian Icon Painters

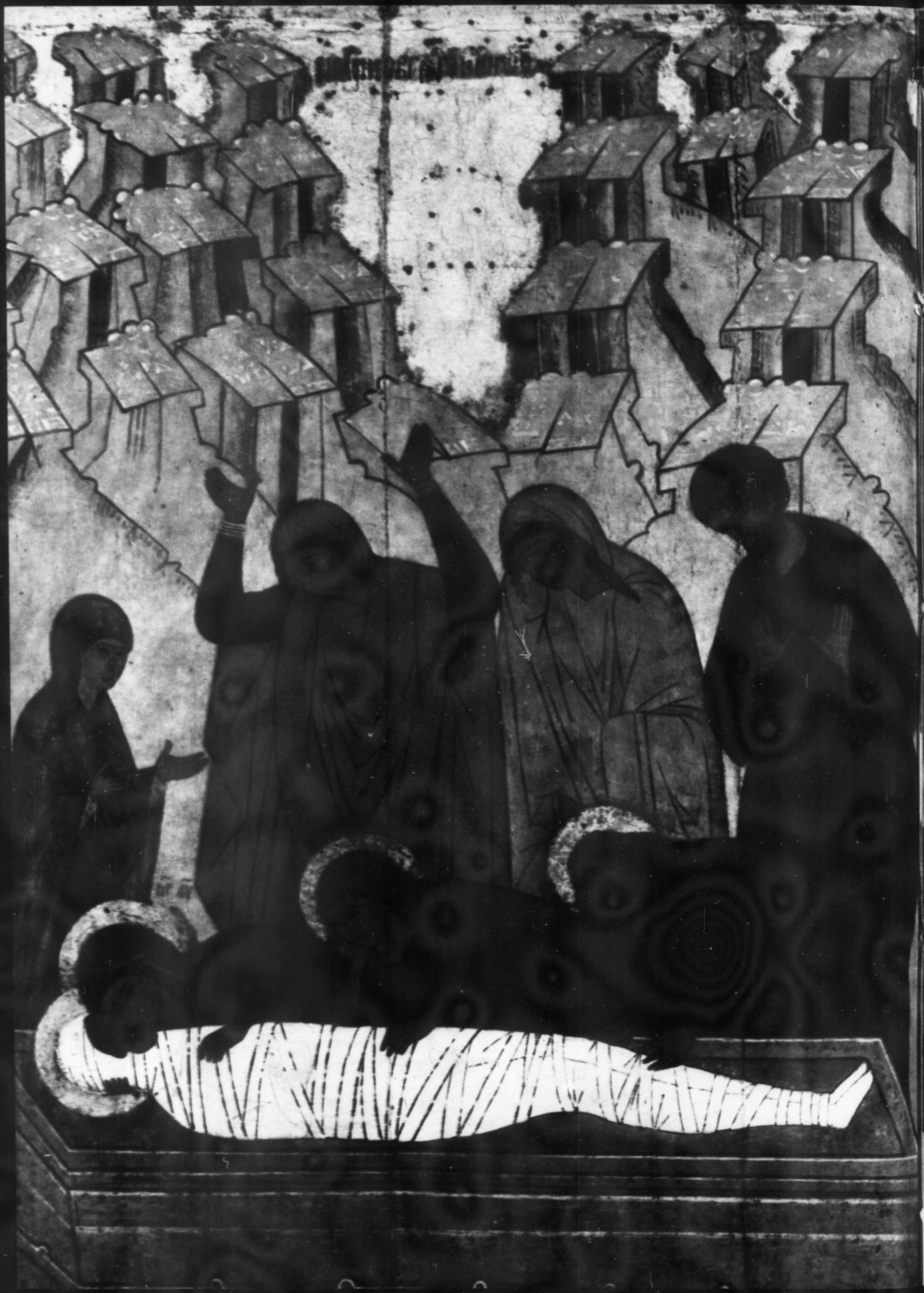
(Continued)

UNESCO Album "U S S.R."

TWO ARTISTS, SAME SUBJECT. These paintings of the Virgin show how two of Russia's great artists gave individual expression to the same subject. Above, The Virgin from the Cathedral of the Annunciation, in the Kremlin, painted by Theophanes in 1405. Left, Virgin painted by Rublëv when he decorated the Uspensky Cathdral, in Vladimir, in 1408. True beauty of old Russian icons was hidden under metal settings or layers of overpainting. When their cleaning was first undertaken it was found that the mediaeval paintwork had been well preserved and had acquired the firmness and close texture of bone.



ST. GEORGE. Novgorod School. First half of XVth century. Tretyakov Gallery, Moscow. (Unesco, Album "U.S.S.R.")



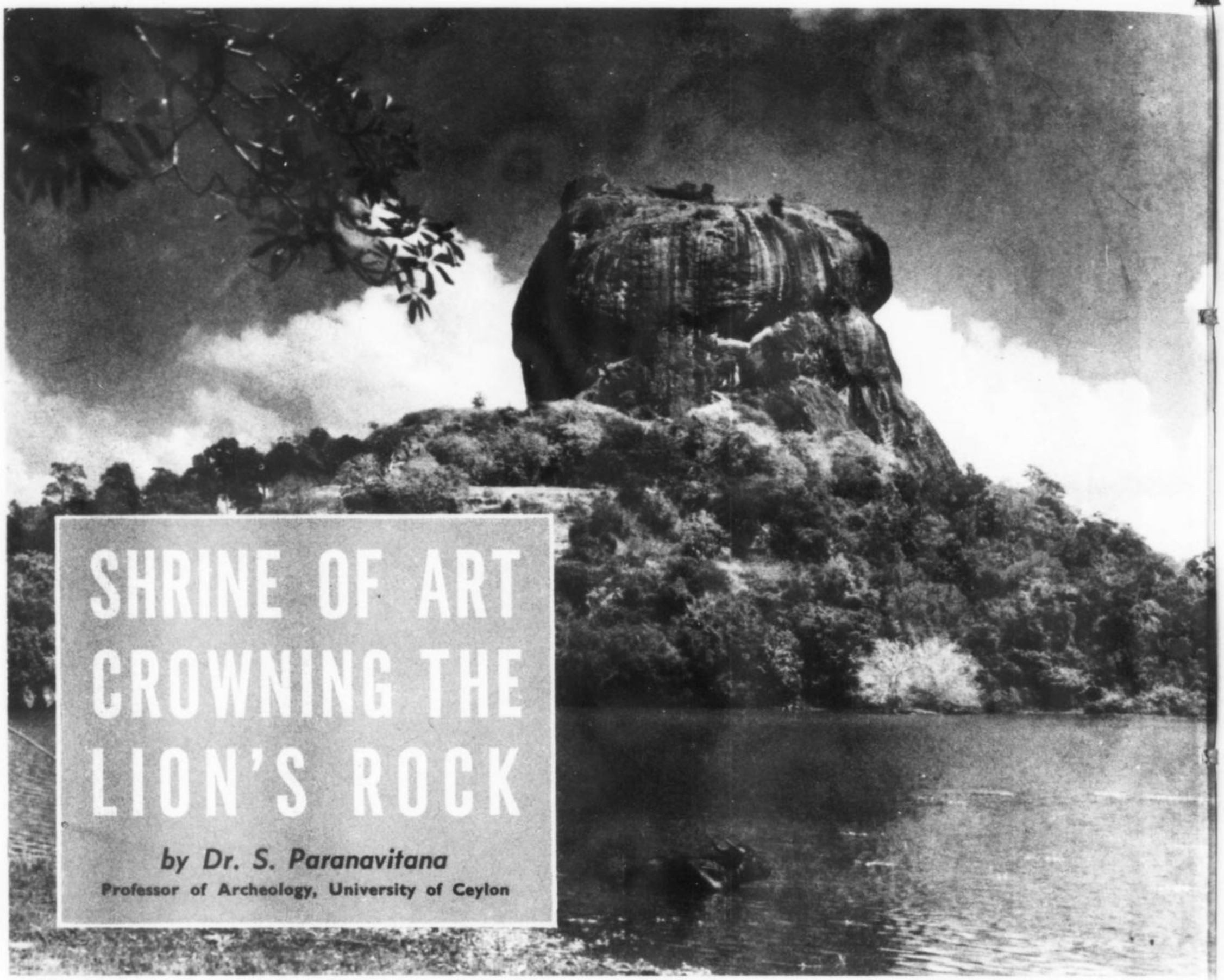
THE ENTOMBMENT. Northern School. Last quarter of XVth century. Tretyakov Gallery, Moscow. (From Unesco Album "U.S.S.R.")

PRINCE SIDDHARTA, the Buddha-to-be, exhibiting his skill in archery. Dambulla Cave temple. XVIIIth century. (From Unesco Album "CEYLON")

ENTRANCE INTO JERUSALEM. Page of an important 11th century manuscript, the Codex of the Gospel Book of the Coronation, bound in the 14th century, and a rare example of the earlier use of metal and precious stones in Middle Age binding. In St. Guy Capitulary Library, Prague. (Unesco Album 'CZECHOSLOVAKIA')

UNESCO Album "Ceylon"

EARLIEST REMAINS of pictorial art in Ceylon are the figures of women depicted as rising from clouds painted in a rock pocket at Sigiri (see next page). They date from one of the great periods of Sinhalese art (4th and 5th centuries) about which early Chinese historians spoke in raptures. By their originality and their capacity for depicting the human form, the Sigiri paintings stand isolated from later works, but resemble the famous contemporary Ajanta paintings in India. This golden-coloured damsel is one of 21 on the rock—once supposed to have been decorated with 500 "golden-coloured ones". Gazing at a sapu flower in her right hand, she holds water lilies in her left.



SHRINE OF ART CROWNING THE LION'S ROCK

by Dr. S. Paranavitana

Professor of Archeology, University of Ceylon

The elements of civilization were first introduced into the Island of Ceylon, some five centuries before the beginning of the present era, by an Aryan-speaking people—the forefathers of the modern Sinhalese—who came from Northern India and settled down there. When the missionaries despatched by the great Indian emperor Asoka preached the doctrines of Buddhism in the middle of the third century B.C., the early Sinhalese had spread themselves over almost the entire area of the Island and founded a dynasty with its capital at Anuradhapura, in the centre of the northern plains. The adoption of Buddhism by the Sinhalese marked the beginning of a period of great building activity, designed to serve the needs of their new faith, which gave an impetus to the growth of the arts, including sculpture and painting.

Anuradhapura remained the capital of Ceylon for over a thousand years. For a brief period of eighteen years in the 5th century A.D. Sinhalese royalty moved its seat to Sigiri, a city built with an impregnable rock fortress as its central feature, situated some forty miles to the south of Anuradhapura—an interlude which marked an epoch in the history of painting in Ceylon.

Often during the first millenium and a half of their history, the Sinhalese had to contend for the possession of the Island with Tamil invaders from South India and, in the first decade of the 11th century A.D., the greater part of Ceylon was subjected to the mighty Chola empire. When the Sinhalese regained their independence after three-quarters of a century, the old capital Anuradhapura was abandoned in favour of Polonnaruva, which was the headquarters of the Chola rulers. In the 12th century, Polonnaruva witnessed a brilliant period, noteworthy for its political and military achievements, as well as for the fostering of the arts. But this later efflorescence of Sinhalese culture was of short duration and was followed, in the third decade of the 13th century, by the collapse of the ancient monarchy.

The history of the next three centuries is a tale of steady decline. Those regions of the Island where the Sinhalese achieved their greatest triumphs in architecture and art became gradually depopulated and the seat of government was shifted at different times to various places in the Western and Central districts. On the arrival of the Portuguese, early in the 16th century, the Sinhalese king had his abode at Kotte, close to modern Colombo. The struggle with the Portuguese compelled the Sinhalese to shift the seat of government to Kandy, which had a natural defence in the mountains surrounding it. In the meantime, Buddhism, the national faith which provided the inspiration for most of the artistic achievements of the Sinhalese, had sunk to a very low ebb. There was a revival in the 18th century, when a number of religious edifices were built anew and many ancient shrines were restored, in the embellishment of which the services of the painter were pressed into service.

TIME has dealt severely with the vast quantity of paintings which must have been produced during a period of over two thousand years in Ceylon. The frescoes on the walls of palaces and shrines have disappeared with the collapse of thoses edifices. Paintings executed on wooden boards and cloth, belonging to a date prior to the 18th century, are no longer to be found, save for a few covers of *ola* (palm-leaf) books, for such materials have a limited duration of life in a climate like that of Ceylon. We have, therefore, from early times, only such paintings as were in positions sheltered from the weather and beyond the reach of destructive human hands.

The earliest remains of pictorial art in Ceylon are found in a rock pocket at Sigiri, in the Matale District, and can be authentically dated as belonging to the 5th century. On the summit of this well-nigh unscalable rock, which rises 600 ft. above the level of the surrounding plain, a Sinhalese king, Kassapa I (circa 473-491 A.D.), fixed his abode so that, as the chronicler informs us, he might be safe from his enemies who were determined to mete out justice to him for having murdered his father to secure the throne for himself.

Hugging the perpendicular, and in some places overhanging faces of the rock on the western and northen sides, a pathway has been constructed, giving access to the summit. Halfway up this pathway, on the northen side, is a plateau on which has been built, in brick masonry, the forepart of a colossal figure of a seated lion, projecting out of the rock face. A flight of steps through the body of this lion has solved the problem of taking the pathway above a perpendicular stretch of the rock face. The figure of the lion has given the rock the name by which it has since been known: Sigiri means "Lion's Rock".

The pathway was protected at its outer edge by a brick wall averaging eight feet in height and coated with lime plaster so highly polished that, even today, after the lapse of fifteen centuries, one can see one-s reflection in it. Hence, the wall is appropriately known as *Kadapat-pavura,* "Mirror Wall". Sections of the pathway that were open to the sky have long since collapsed, but a good stretch, sheltered by the overhanging rock, is still in a fairly good state of preservation. The rock pocket in which the frescoes are now seen is at a height of about forty feet above the floor of this pathway, generally referred to as the Gallery, on the western face of the rock.

The colossal figure of a seated lion projecting out of the cliff face has given the name "Sigiri" (The Lion's Rock) to the enormous mass of stone rising 600 feet from a plain in the Matale district of Ceylon. Here, in the 5th century a parricide king, Kasappa, took refuge from his enemies and built a handsome palace. The tempera paintings of women similar to those which still exist in an almost inaccessible rock pocket at Sigiri may also once have covered a large area of the western face of the Sigiri rock.

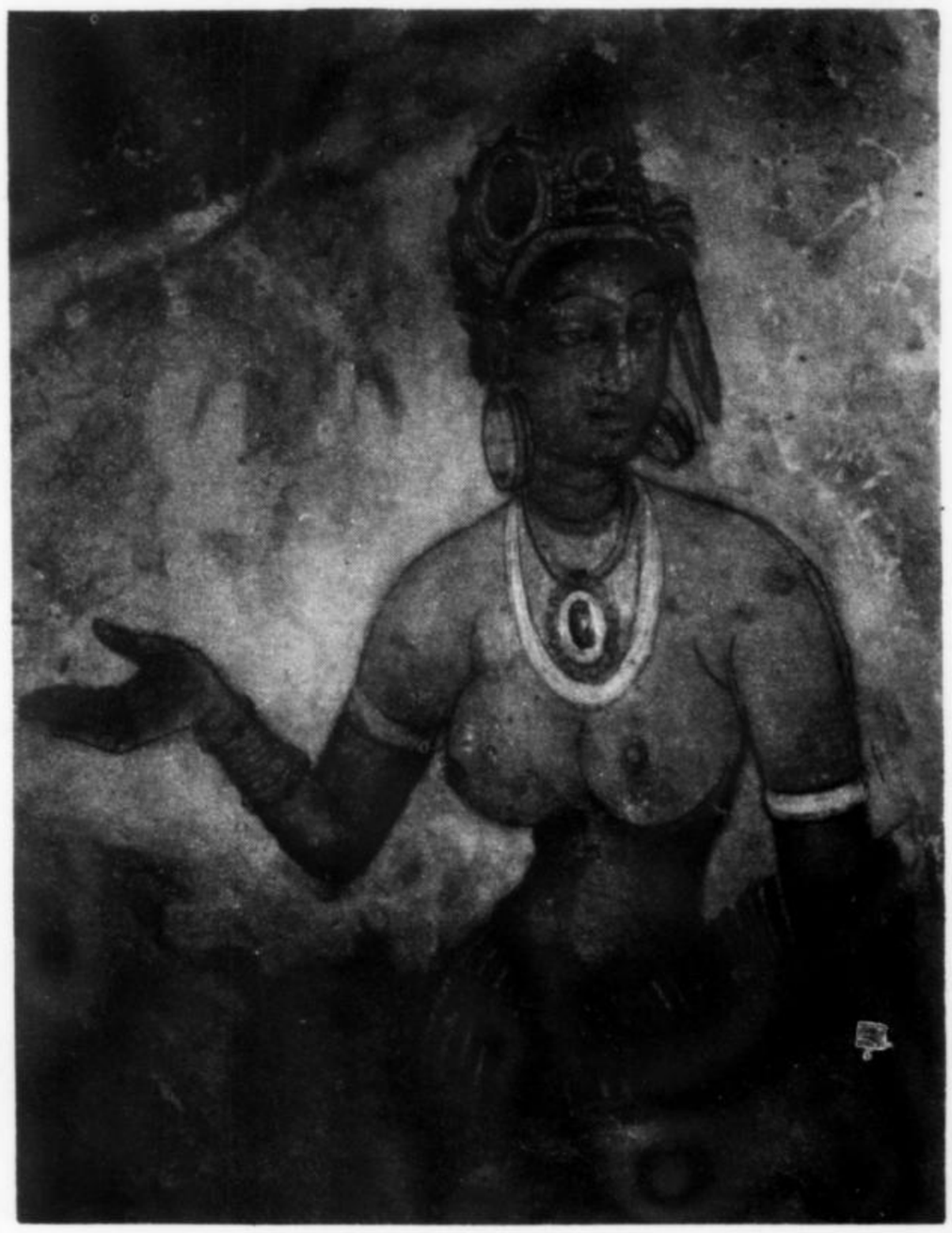
In olden days, there was no means of access to this rock pocket, and the presence of the figures of women painted at the place has to be explained as due to the fact that, formerly, there were such painted figures over a very large area of the western face of the rock, and that these only have been preserved due to their being sheltered from the sun and rain. Patches of plaster in the crevices of the rock outside the pocket support this view, which is also confirmed by references in the graffiti on the Mirror Wall to five hundred "golden-coloured ones" on the rock, whereas we have today only twenty-one figures. These graffiti also refer to figures which could be touched by the hand as one proceeded along the gallery and to a painting of a lady holding a flute in her hand. No such paintings are to be seen now; we have, therefore, to conclude that, in olden days, there were many more figures than are preserved at present.

Cont'd on page 29

The figures of women, somewhat less than

UNESCO Album "Ceylon"

SUDDHAVASA BRAHMA—An inhabitant of the Pure Worlds—(above) adoring Buddha. From a painting on the walls of a relic-chamber (c. 11th century) in the Mahiyangana Dagaba, a stupa or relic mound, in the Uva Province, and one of Ceylon's most venerated Buddhist shrines. Now in the Anuradhapura Museum. Below, a female figure from frescoes at Sigiri with hands in a conventional dance pose.

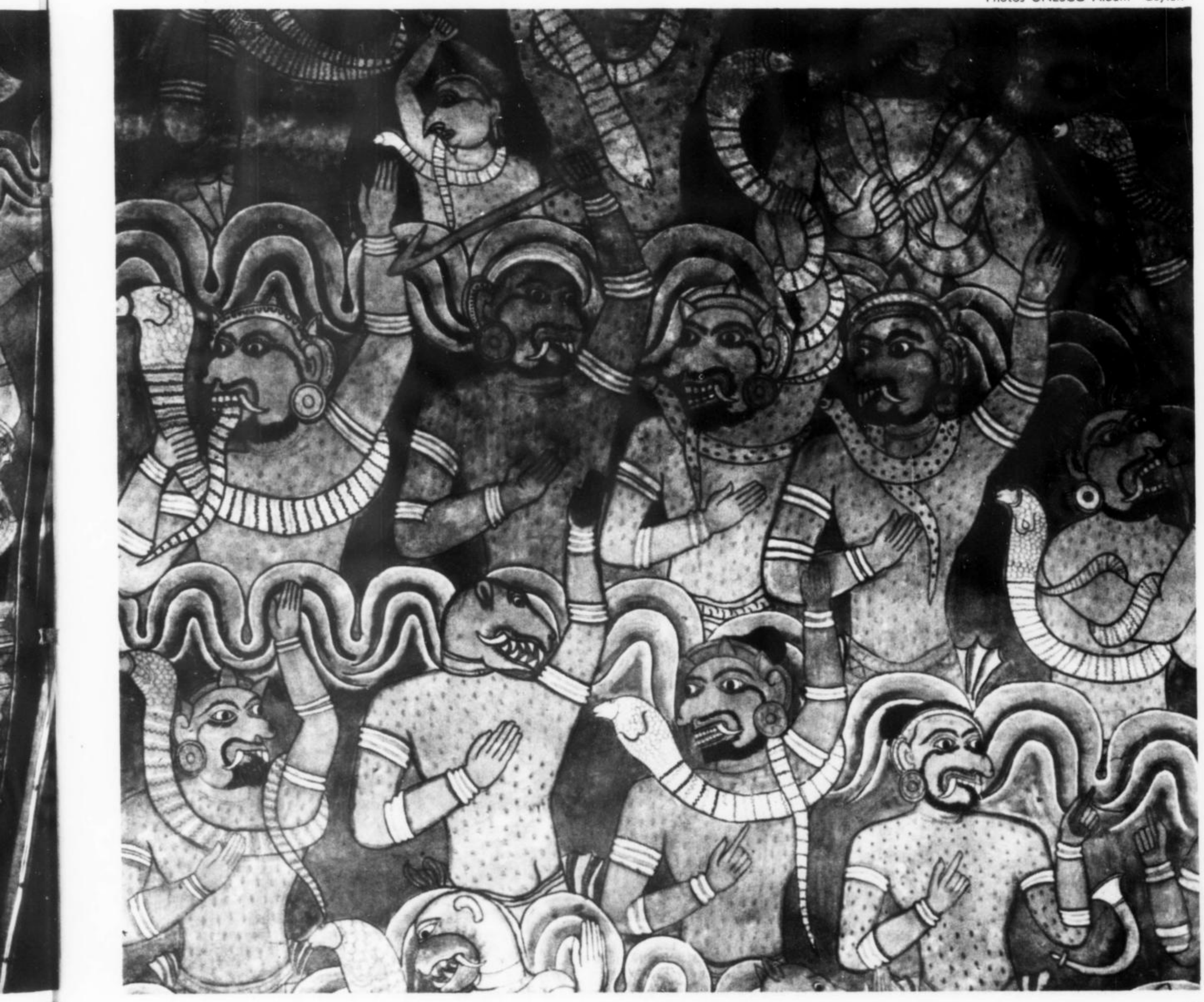


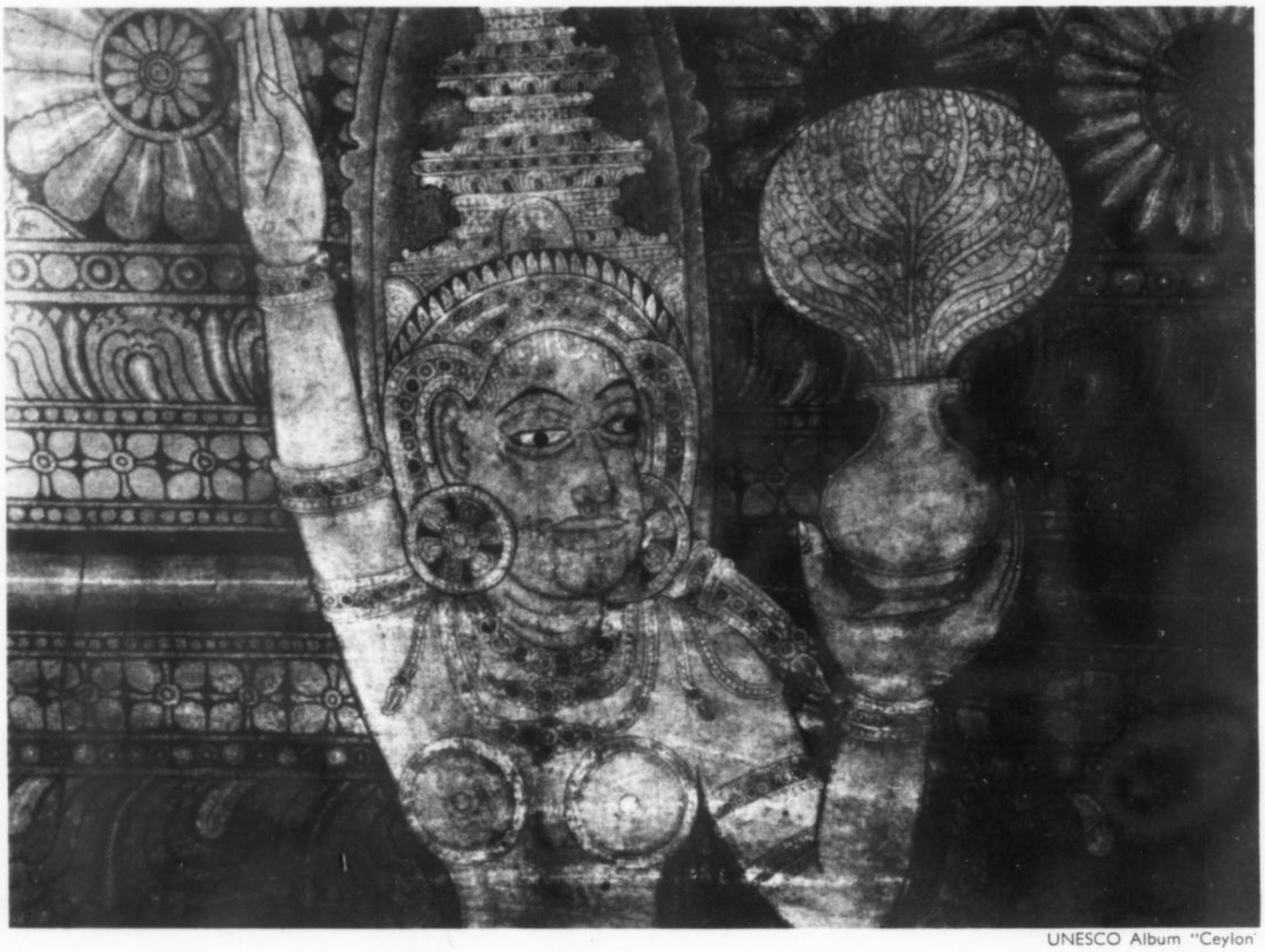
BUDDHA DEFEATS A DEMON CHIEF

Buddhist artists have never tired of recounting in paint and stone the Jataka stories—tales of Buddha's previous lives before he attained Enlightenment. A favourite subject is the temptation of Buddha by his great enemy, Mara, chief of demons, who is often represented as attacking Buddha with innumerable hosts of demons and monsters (below). Buddha resisted the temptations of Mara and finally vanquished the evil one whose downfall is depicted (bottom of opposite page) with him being thrown from his elephant. Both these 18th-century paintings are in the Dambulla cave temple in the Matale district. Another 18th-century Jataka painting (left) from a cave temple, Degaldoruva Vihara, near the hill-capital, Kandy, shows Prince Vessentara (the last but one of Buddha's incarnations) riding in state upon a white elephant. This treasured beast had the power of bringing rain, but the prince, practising "the perfection of giving", presented it to another ruler, so angering his people that he was banished.

Reproduced from "Mediaeval Sinhalese Art" by Ananda K. Coomaraswamy

Photos UNESCO Album "Ceylon"



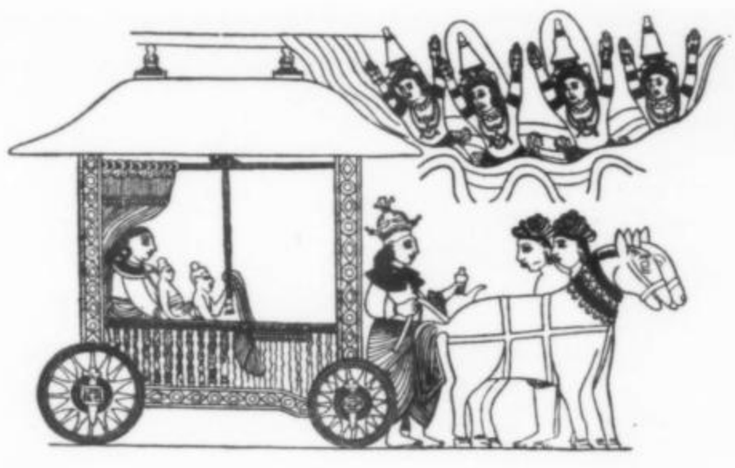


UNESCO Album "Ceylon"

EARTH-GODDESS, (Mahi-Kanta) painted on the ceiling of the cave temple at Degaldoruva, near Kandy. The goddess is bearing witness to the Buddha's right to occupy the diamond throne at the foot of the Bodhi tree where he found Enlightenment. This 18th-century work dates from the period of the Buddhist revival in Ceylon when many ancient religious shrines were restored.

Reproduced from "Mediaeval Sinhalese Art" by Ananda K. Coomaraswamy

ROYAL RAIMENT. Sinhalese drawing of Sri Vikrama Raja Simha (last of the line of 18th-century Kandyan kings who were great art patrons during the Buddhist revival) attended by his ministers. The king wears a shirt, tunic, cape, trousers, and sandals, earrings, necklaces and pendants, and bears a lacquered arrow. Attendants hold pearl-fringed umbrellas and royal fans.



(Cont'd from p. 25)

life-size, are depicted in three-quarter profile as rising from clouds, being cut off below the waist. Some are in pairs, a fair-complexioned lady being attended by a dark-hued one, while others are single figures. The golden-coloured ones are nude above the waist, while the dark damsels are wearing breast-bands. All are wearing jewellery in profusion, and have elaborate coiffures. Some of the women hold trays of flowers in their hands; others are holding or scattering flowers. Some figures hold their hands in conventional dance poses. The faces are oval in shape, with sensuous lips, while the hands are delicate and expressive. The figures may be taken as representative of feminine types common among the upper classes of Sinhalese society in those days.

On grounds of style, the fragmentary remains of frescoes in a cave at Hindagala, about six miles to the South-East of Kandy, can be attributed to a period co-eval with, or somewhat later than, those at Sigiri. Nothing is known about the history of this ancient Buddhist monastery. There are inscriptions of the 6th or 7th century on rocks at the place, but they do not mention its ancient name. The painting depicts the Buddha surrounded by figures, presumably divine, in attitudes of adoration. As the Buddha is shown twice in the same scene, it is clear that the method of continuous narration has been adopted by the artist.

The walls of the relic-chambers of some stupas in Ceylon appear to have been covered with paintings which, of course, would not have been seen by human eyes after the chambers were sealed. A monument which has yielded fragmentary remains of this type of fresco is the Mahiyangana Dagaba, a stupa or relic-mound, in the Uva Province, one of the most venerated of Buddhist shrines in Ceylon, which, in its historic form, dates from about the second century B.C. But the relic-chamber containing the paintings, opened in 1950, belonged to a subsequent period of restoration, several centuries later. The plaster with the paintings had peeled down, but many of the larger fragments were collected and carefully joined together. The scene represented is the defeat of Mara, the Evil One, by the Buddha, and the adoration of the Buddha by heavenly beings after the victory. It is interesting to find the sectarian gods of Puranic Hinduism, Siva and Vishnu, among the celestial beings paying homage to the Buddha.

Inner sanctum for Buddha's life scenes

PICTORIAL remains in a rock shelter called Pulligoda-galge, near Dimbulagala in the Tamankaduwa District of the North-Central Province, consist of four haloed divinities seated on a carpet, probably the remnant of a large composition in which gods were depicted as adoring the Buddha. This painting has been ascribed to the 7th century by V.A. Smith, but the fact that the deities are provided with haloes and the general character of the drawing would indicate a much later date. In caves on the adjoining hill of Dimbulagala, there were, before a fanatic recently obliterated them, fragmentary remains of paintings of the first half of the 12th century; the same date appears to be reasonable for the frescoes at Pulligoda-galge.

The paintings on the walls of the shrine anciently called Tivamka-patima-ghara, at the mediaeval capital Polonnaruva, dating from the reign of Parakramabahu I (1153-1186 A.D.) or the decades immediately following, are, next to those of Sigiri, the most important monuments of pictorial art which Ceylon possesses. They prove that the classical tradition of Indian painting, represented at Ajanta and Bagh, was kept alive in Ceylon after it had lost its vitality in India itself. These paintings have suffered badly from neglect since they were first brought to light over half a century ago, but what remains today is impressive enough.

As is to be expected of paintings in a building dedicated to religion, their subjects are of an edifying nature, and the artists seem to have followed a set scheme in the decoration of the walls. Scenes illustrating the previous lives of the Buddha, while he was yet perfecting the virtues which led to the final attainment of Supreme Wisdom—the Jataka Stories, as they are known among the Buddhists—are painted on the walls of the vestibule; the inner sanctum was reserved for scenes depicting episodes in the life of the Buddha after the Great Awakening.

Almost every shrine at Polonnaruva of the XIIth century contained frescoes on the walls; even the exterior was brilliantly painted with floral designs, as may be judged from traces yet visible. Apart from the frescoes in the Tivamka shrine, however, the only noteworthy example of a painting at Polonnaruva is the figure of a bearded old man in the rock-cut shrine at the Gal Vihara monastery. The centre of the rock wall at the back of the cave is occupied by a Buddha image in high relief.

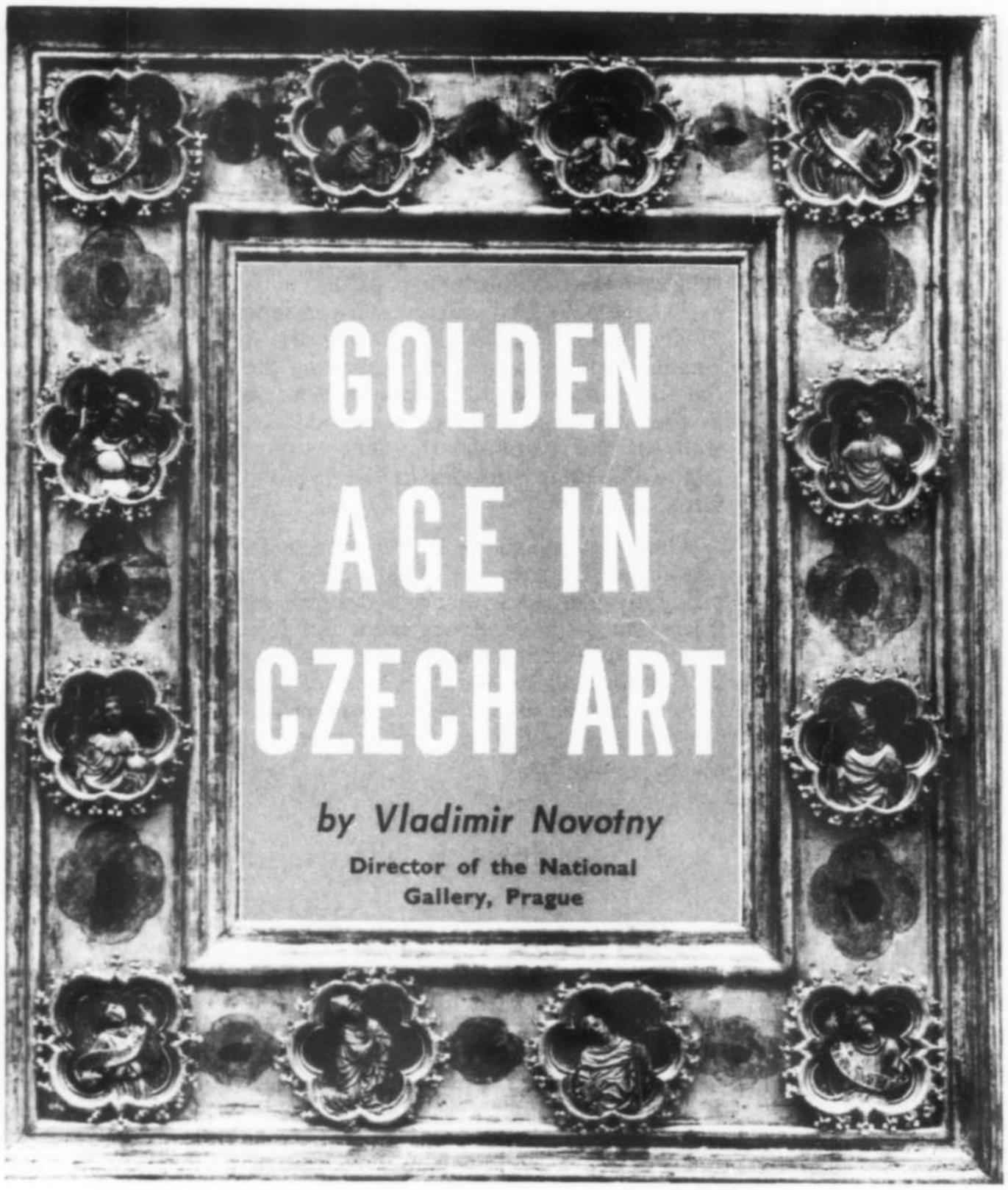
Ancient works inspire cultural renaissance

THE classical school of Sinhalese painting seems to have ceased to exist after the fall of the Polonnaruva kingdom. At any rate, we do not possess any examples of its work after the 13th century. It is from the 17th and 18th centuries that we have, once again, examples of the work of a school of indigenous painters. This school does not seem to have had its roots in the artistic traditions which created the masterpieces of Sigiri and Polonnaruva.

The subjects painted by Kandyan artists, on the other hand, have much in common with those of earlier masters. The representations of Jataka Stories were as popular then as at any other epoch in the history of Buddhism.

Paintings of this school are found today at Degaldoruva near the hill-capital, Kandy, at Dambulla in the Matale District, an impressive cave temple dating from pre-Christian times, but redecorated in the 18th century, and at Ridi Vihara and Kaballalena, shrines of similar historical character in the Kurunagala District. Artists of this school were employed to paint shrines built in the Maritime Provinces in Dutch and early British times; for instance, Mulgirigala in the Hambantota District and Telvatta in the Galle District.

It will thus be seen that there was considerable artistic activity among painters in Ceylon during the course of its history of over two thousand years, and that the old masters, mostly anonymous, have succeeded in creating works of a high aesthetic standard. These ancient works of art have had and still have a profound influence on the artists of present-day Ceylon, who are striving to bring about a cultural renaissance in the Island. The splendid colour reproductions of selected examples from the pictorial art of ancient Ceylon, which UNESCO is now making available to lovers of art throughout the world, will undoubtedly result in gaining for them a far greater circle of admirers than they have ever had.



ONE of the least-known chapters in the history of European painting is the one written from mediaeval times up to the Renaissance in lands which are today encompassed by the frontiers of Czechoslovakia. The Romanesque and Gothic art treasures of Czechoslovakia have been carefully preserved in its museums, castles and cathedrals but until recently they had never been displayed outside its borders.

This year, for the first time, they were shown abroad at an exhibition of ancient Czech art at the Musée des Arts Décoratifs in Paris. The treasures assembled in Paris included paintings, sculpture, richly illuminated manuscripts dating from the early Middle Ages down to the Renaissance, rare examples of jewellery and unusual prehistoric artifacts. It was more than a unique exhibition; it was the revelation of an art development practically unknown to the world.

Particularly revealing was the art of the 14th and 15th centuries which marked a high point in the development of Czechoslovak art.

However, in the old Czechoslovak lands, as elsewhere, Gothic art did not originate spontaneously. All great artists have not only precursors but also those who continué their work, and each one builds on the achievements of others. Prior to Gothic art there had been a rich and complex evolution going back to the earliest times. The country stood at an important cross-roads of Europe and this had a direct influence on artistic development through the contacts it facilitated with nearby lands.

These contacts began in very early times. Recently, for example, traces have been discovered of Christian cultural penetration in the 8th century. The latest excavation of the foundations of pre-Romanesque buildings and the frequent discovery of large edifices, identified as monasteries and churches, and of houses in Prague all demonstrate the importance of the initial period of Mediaeval art in Czechoslovakia as well as its astonishing wealth.

Though Romanesque art may have developed hesitantly in terms of figurative sculpture, the art of illuminating manuscripts was already well established by the end of the first millenium and its masters went on to produce some extraordinary works.

As the Gothic period began the new art found here a fertile soil for its development. The representation of the human form became of prime importance, inspiring masterpieces which revealed a progressive emancipation from the Byzantine influence.

With the development of Gothic art during the 14th century and until the revolt of the Hussites, religious ideas themselves became more humanized. The first Madonnas, dating from this period, already reflect the artists' urge to express the passions and emotions of their fellow men.

This same artistic feeling radiates from the countenance of the Virgins, which found their most graceful expression in the "Beautiful Czech Madonnas." Yet it is also found in many other compositions and notably in the magnificent works of Theodoric, a master painter at the court of Charles IV, whose paintings are imbued with this spirit.

★

THE Golden Age of Czech art indeed owes much to Charles IV. The son of King John of Luxembourg (known as John the Blind), Charles was brought up at the French Court in close contact with great European humanists. He built the castle of Karlstein close to Prague and for its decoration he ordered many paintings and frescoes. The walls of the chapel at Karlstein—The Chapel of the Holy Cross—are decorated with Theodoric's paintings representing the heads of saints.

Another great painter of this period was the Master of Trebon (his real name is unknown). Several of his works, including The Entombment, Christ on the Mount of Olives and The Resurrection, rank among the outstanding masterpieces of European mediaeval painting. With a masterly use of shading he has given them a plastic quality, infusing into his scenes remarkable effects of depth, breadth and intensity.

In the first half of the 15th century, artists continued to draw inspiration from the traditions of the previous epoch, but added some new characteristics such as landscapes in which the influence of Dutch painters was apparent. At the end of the 15th century and at the start of the 16th, the Gothic style was losing its vitality as the dawn of the Renaissance began to shed its immortal light.

Josef Ehrn, Prague

THE MADONNA OF STRAKONITZ (detail) is one of the "Beautiful Czech Madonnas" which mark the zenith of Czech art in both sculpture and painting and the full development of its originality. Dating from the middle of the 14th century, it is carved in wood like most of the Madonnas of this period. Originally in the church of St. Procopius at Strakonitz, it is now in the National Gallery, Prague. Masterpieces displayed at the Musée des Arts Décoratifs, Paris, this year, revealed for the first time outside Czechoslovakia the wealth of this little-known art.

KNEELING SHEPHERD, an early 16th-century wooden statue from the church of St. James at Levoca in Slovakia. This is not the work of a Czech sculptor. It was carved by Master Paul of Levoca, the most outstanding of the Late Gothic artists of Slovakia whose stylistic conception markedly influenced the development of 16th-century Slovak art.

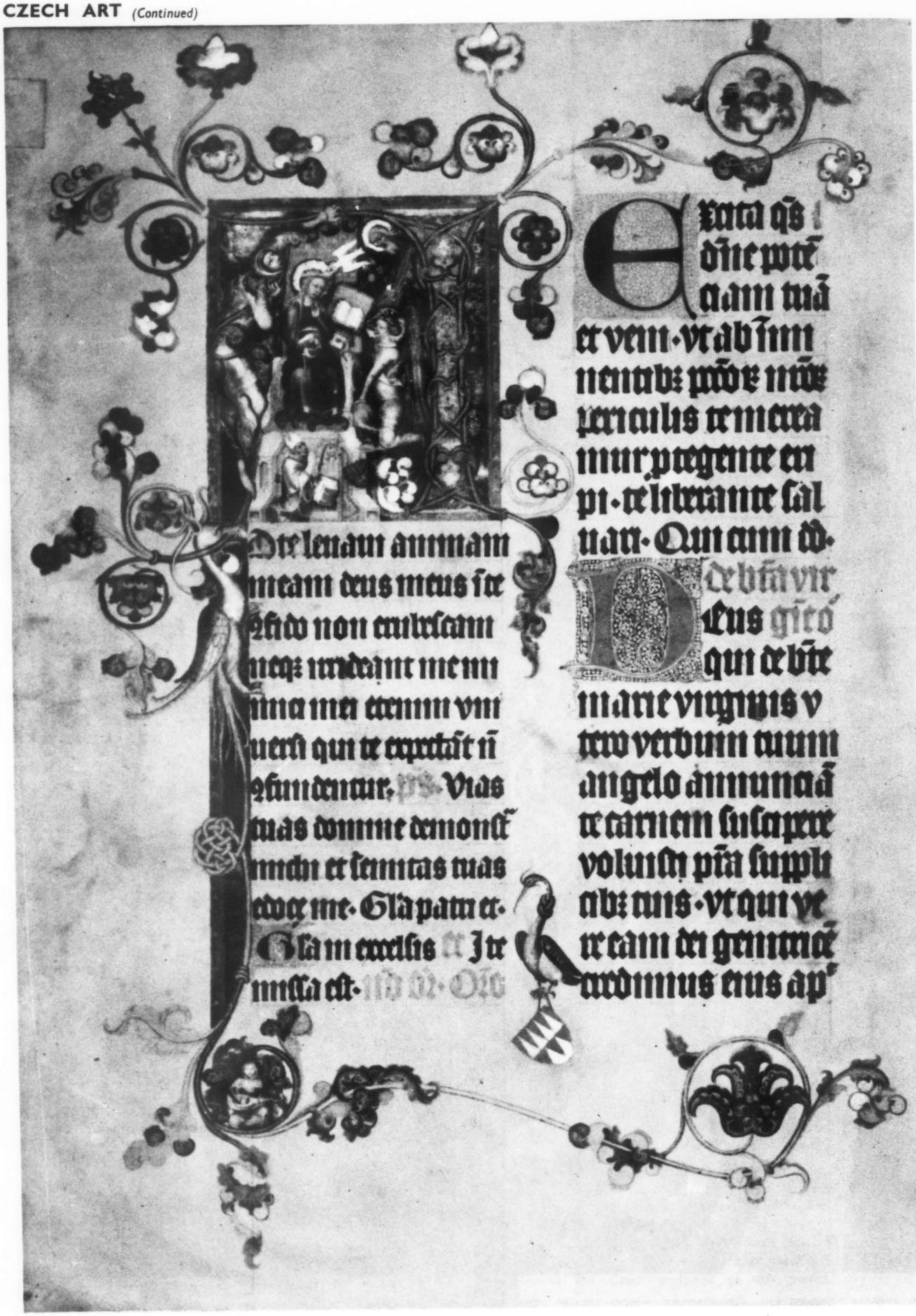
Tibor Honty, Prague

THE VIRGIN AND CHILD, a wooden statue (c. 1390) from the church of St. Bartholomew (famed for its soaring, 337 ft. spire) at Pilsen in Bohemia. Recent research has identified it as the work of the finest of the Czech sculptors of that period.

National Gallery, Prague

National Gallery, Prague

THE APOSTLE (DETAIL). MID-14TH-CENTURY WOOD STATUE FROM CHURCH OF ST. JAMES AT BRNO. NOW IN BRNO'S MORAVIAN MUSEUM


Dte lenam aiam meam deus meus fe
ctio non erubescam
neq; irrideant me ini
mici mei etenim vni
uersi qui te expectant nõ
confundentur. Vias
tuas domine demonstra
mihi et semitas tuas
edoce me. Glã patri et.
Glã m excelsis Ite
missa est.
Exurgens
dñe post
quam mã
eam ma
et veni ad nos
meos: pmõe mõe
peccatis et mera
mur protegente ex
pi et liberante sal
uari. Qui cum dñ.
De beata vir
Deus gñtõ
qui de vtr
matre virginis v
tuo verbum tuum
angelo annunciã
te carnem suscipere
voluisti pãm supplí
bus nris vt qui ve
re cam dei genitricẽ
credimus eius ap

Unknown treasure

In the Middle Ages illuminated manuscripts were among the greatest artistic treasures of Bohemia and Moravia. Recently, when some of (the most remarkable of these manuscripts dating from early mediaeval times to the Renaissance were exhibited at the Musée des Arts Décoratifs in Paris, they could truly be described as "unknown treasures". The forthcoming publication of the album, *Czechoslovakia - Romanesque and Gothic Illuminated Manuscripts* in the Unesco World Art Series will bring these treasures within the reach of all countries. On these pages we reproduce three of the manuscripts which will appear in colour in the Unesco Album. (A fourth manuscript is reproduced in colour on page 22 of this issue):

The Annunciation (opposite page) is from the missal of the Bishop of Olomouc, probably John of Streda. The Bishop is depicted kneeling at the feet of the Virgin. In the centre of the bottom margin are shown the arms of the Bishopric of Olomouc. The missal (c. 1364), is now in the St. Guy Capitulary Library, Prague.

The Embrace of Christ and the Holy Mother (below, left) is from the famous Passional of the Abbess Cunegonde and is now in the University Library, Prague. It was copied and illuminated about 1320 for Cunegonde, daughter of a King of Bohemia and abbess of a Prague convent. Her death in 1321 interrupted the work and the manuscript remains unfinished.

Genealogy of Christ (below, right). Page of a gospel book which was originally in the Vyscherad Capitulary Church, Prague. It is now in the Library of the National Museum, Prague. This work, probably executed for the coronation of King Vratislav in 1085, is also referred to as the Gospel Book of the Coronation.

CHURCH DIGNITARY executing a manuscript. Painting by the master painter Theodoric who, as royal artist to the Emperor Charles IV, worked for ten years (1357-1367) at Karlstein Castle, where the panel remains.

THE RETABLE OF ST. GEORGE (c. 1470). Detail of the central panel of a Triptych representing the Dormition of the Virgin. This Tryptich was originally in the church of the Benedictine Monastery at Hradcany and is now in the National Gallery, Prague. It is attributed to a painter, simply identified as the The Master of the Retable of St. George, one of the greatest late 15th-century Czech artists.

VOTIVE PAINTING of John Ocko of Vlasim, Archbishop of Prague. Left, the Emperor Charles IV (detail of the upper section of the panel). Right, Saint Ludmilla (detail of the lower section). This panel is originally believed to have come from the chapel of Roudnitz Castle, the former residence of the Archbishops of Prague. It is now in mediaevel art collection of the National Gallery, Prague.

Photos National Gallery, Prague

Letters to the Editor

GREAT LITERATURE

Sir,

As a schoolmaster in a secondary school, may I thank you and your staff for your excellent production... Of particular interest to me has been the topic of your June, 1957 number ("Great Literature of East and West"). I would, however, like to see the activities in this field widened to include the publication of books, suitably edited for use in schools, on the literature of each country in the Organization. So much valuable understanding of another's country can be obtained through its literature, and I feel that the foundations of this understanding should come during one's school life. Whilst I admire the work of UNESCO in this field, I am disappointed to see it only at adult level, and I wonder if work is being done, or can be done, to cater for that essential age, early adolescence.

John H. Hemsley
Leicester, England

ED. NOTE: *Budgetary considerations at the present time limit the* UNESCO *Translations Programme to the areas described in the June issue. However in its* 1958 *programme* UNESCO *will sponsor the preparation of books suitable for schools, on the important elements in the culture in its Member States, particularly for school libraries of other countries.* UNESCO *is also studying the production of booklets on the different aspects of civilizations in East and West, designed for readers of secondary school educational level.*

CHILD CARE IN DAHOMEY

Sir,

In "A Woman's Life in an African Village" (May, 1957) Claudie Hauferlin wrote: "So many names here recall that infant mortality is the great scourge of the countryside"... and later, in the same article: "I seldom hear children cry... A child's mother feeds him when he is hungry and puts him to sleep when he is tired, *and he doesn't seem any the worse for it.*" Perhaps this applies to those who survive. But what about the many others... why have they died? Don't you think it would be a good idea to change the method and to try to give Dahoman mothers a few ideas about child care?

Madame Gretz
Paris, France

ED. NOTE: *Replying to our reader, Claudie Hauferlin has written, in part: "I wished to emphasize the care and attention that Dahoman mothers show in the upbringing of their children. This does not mean that the upbringing takes place in an environment in which rules of modern hygiene are observed. The question of hygiene is something quite different. My aim was above all to show that the African mother satisfies the desires of the child at the time it expresses them. I believe, by the way, that this is a form of education whose beneficial effects on the development of a child have been recognized. As regards the spreading of our ideas about bringing up children, it is true that some of these could usefully be introduced into rural communities, in particular the rules relating to food, hygiene and the protection of children against certain infections. This, of course, raises the problem of transforming African societies, i.e. the provision of capital and of trained personnel. Such questions are beyond the scope of the article which simply aimed to show the aspects of a woman's daily life.*

SOUND LIBRARIES FOR ALL

Sir,

From your issue on "Great Literature of East and West" (June, 1957) I was pleased to learn that UNESCO is arranging the translation and publication of books... Consideration of this fine undertaking prompts me to propose the setting up of international sound libraries in which tape-recorders equipped with earphones would be installed. All the works of international literature, recorded and thus conserving all the charm of their original languages, could be collected there. Visitors would have the choice of the best that exists—poetry, music and, in fact, everything which beautifies each part of the world. Would not this be a window opened on universal culture? Book publishing is an expensive business and hundreds of thousands must be sold if a deficit is to be avoided. Sound-recording is a rapid process and the use of a tape recorder is not costly. The creation of free centres of universal literature, accessible to millions of people, would provide a rapid solution to the problem—a better solution than the building up of individual libraries. International Public Sound Libraries in each of the world's capitals—that should be a slogan for UNESCO.

V.P. Basharin
Moscow, U.S.S.R.

40 JUMPS THROUGH THE UNIVERSE

Sir,

With its issue of May 1957 THE UNESCO COURIER marked still another success. "Forty Jumps Through the Universe" (An imaginary journey through space—into the worlds of the infinitely large and the infinitely small), is an absorbing and instructive article.

Raymond Bossy
Geneva, Switzerland

Sir,

The article by Kees Boeke (author of "Forty Jumps") is one of the most fascinating and interesting which it has been my privilege to study...

C.B. Combe
Randwick, N.S.W., Australia

WHERE TO SUBSCRIBE

Unesco's national distributors from whom the English, French, Spanish and Russian editions of the UNESCO COURIER can be obtained are listed below.

AFGHANISTAN. — Panuzaï, Press Department, Royal Afghan Ministry of Education, Kabul.

AUSTRALIA. — Melbourne University Press, 303 Flinders Street, Melbourne, C. 1, Victoria.

AUSTRIA. — Verlag Georg Fromme & C°., Spengergasse 39, Vienna V.

BELGIUM. — Louis de Lannoy, 15 rue du Tilleul, Genval (Brabant). 100 Belgian francs.

CANADA. — University of Toronto Press, Baldwin House, 33 St. Georges Street, Toronto 5.
Periodica Inc., 5090 Avenue Papineau, Montreal 34.

CEYLON. — The Associated Newspapers of Ceylon Ltd., Lake House, P.O. Box 244, 100 Parsons Road Colombo 1.

CHINA. — World Book Co. Ltd., 99 Chungking South Rd., Section 1, Taipeh, Taiwan (Formosa).

CUBA. — Libreria Economica, Calle O' Reilly 505, Havana.

DENMARK. — Ejnar Munksgaard Ltd., 6 Nörregade, Copenhagen K.

FINLAND. — Akateeminen Kirjakauppa, 2 Keskuskatu, Helsinki.

FRANCE. — Unesco Sales Section, 19 Avenue Kléber, Paris, 16°. C.C.P. 12598-48, Unesco Bookshop, Paris.

GERMANY. — R. Oldenbourg K.G., Unesco-Vertrieb für Deutschland, Rosenheimerstrasse 145, Munich 8.

GREECE. — Librairie H. Kauffmann, 28 rue du Stade, Athens.

HONG-KONG. — Swindon Book Co., 25, Nathan Road, Kowloon.

INDIA. — Orient Longmans Private Ltd. Indian Mercantile Chamber, Nicol Road, Bombay 1; 17 Chittaranjan Avenue, Calcutta 13; Gunfoundry Road, Hyderabad, 1; 36a, Mount Road, Madras 2; Kanson House, 24/1 Asaf Ali Road, P. O. Box 386, New Delhi, 1; Sub-Depots : Oxford Book & Stationery Co., Scindia House, New Delhi; Rajkamal Publications Ltd., Himalaya House, Hornby Road, Bombay 1.

INDONESIA. — G.C.T. Van Dorp & Co., Djalan Nusantara 22, Posttrommel 85, Djakarta.

IRAN. — Iranian National Commission for Unesco, Avenue du Musée, Teheran.

IRAQ. — Mackenzie's Bookshop, Baghdad

ISRAEL. — Blumstein's Bookstores Ltd., P. O. B. 4154, Tel-Aviv.

ITALY. — Libreria Commissionaria Sansoni, Via Gino Capponi 26, Casella Postale 552, Florence.

JAMAICA. — Sangster's Book Room, 99 Harbour Street, Kingston.
Knox Educational Services, Spaldings.

JAPAN. — Maruzen Co. Ltd., 6 Tori-Nichome, Nihonbashi, P.O. Box 605 Tokyo Central, Tokyo.

KOREA. — Korean National Commission for Unesco, Ministry of Education, Seoul.

MALAYAN FEDERATION AND SINGAPORE. — Peter Chong & Co., Post Office Box 135, Singapore.

MALTA. — Sapienza's Library, 26 Kingsway, Valetta.

NETHERLANDS. — N.V. Martinus Nijhoff, Lange Voorhout, 9, The Hague.

NEW ZEALAND. — Unesco Publications Centre, 100 Hackthorne Road, Christchurch.

NIGERIA. — C.M.S. Bookshop, P.O. Box 174, Lagos.

NORWAY. — A.S. Bokhjornet, Stortingsplass 7, Oslo.

PAKISTAN. — Ferozsons : 60 The Mall, Lahore ; Bunder Road, Karachi and 35 The Mall, Peshawar.

PHILIPPINES. — Philippine Education Co. Inc., 1104 Castillejos, Quiapo, P.O. Box 620, Manila.

REPUBLIC OF IRELAND. — The National Press, 16 South Frederick St., Dublin.

SWEDEN. — A/B C.E. Fritzes, Kungl, Hovbokhandel, Fredsgaten 2, Stockholm 16.

SWITZERLAND. — Europa Verlag, 5 Rämistrasse, Zurich.
Payot, 40 rue du Marché, Geneva.
6.50 Swiss francs.

TANGIER. — Paul Fekete, 2 rue Cook, Tangier.

THAILAND. — Suksapan Panit, Mansion 9, Rajdamnern Avenue, Bangkok.

UNION OF BURMA. — S.P.C.K. (Burma) 549, Merchant Street, P.O. Box 222, Rangoon.

UNION OF SOUTH AFRICA. — Van Schaik's Bookstore, Libri Building, Church Street, P.O. Box 724, Pretoria.

UNITED KINGDOM. — H.M. Stationery Office, P.O. Box 569, London, S.E.1.

UNITED STATES. — Unesco Publications Center, 801 Third Avenue, New York, 22, N.Y.

U. S. S. R. — Mezhdunarodnaja Kniga, Moscow. G-200.

YUGOSLAVIA. — Jugoslovenska Knjiga Terazije 27/11, Belgrade.

From the Unesco Newsroom...

UNESCO BOOKS IN MOSCOW: UNESCO publications displayed recently in the Soviet State Library of Foreign Literature in Moscow attracted considerable attention. They included publications issued by UNESCO itself, and those produced by other organizations with UNESCO's assistance. U.S.S.R. public interest in the work of this U.N. Agency has greatly increased since Russian editions of THE UNESCO COURIER and the UNESCO BULLETIN FOR LIBRARIES appeared this year. The recent exhibit in Moscow has brought many requests to the Library of Foreign Literature for other publications.

■ **HEALTHY DISH WITH FISH:** *Several hundred people in the village of Nongkhorn in the Ubol province of Thailand are taking part in an experiment which may have a radical effect on the diets of this protein-starved region of the country. Supervised by nutritionists of the Food and Agriculture Organization,* 150 *families receive a daily ration of* 15 *grammes of fish meal to supplement their meagre protein intake. Simple recipes, supplied by the Government's Health Department, explain how to use the fish flour in curries, fish pastes and vegetable dishes. If the experiment is successful the Department of Fisheries will supply the flour at a low cost to all villages in the province. The project is being carried out by trainees of the Thailand-*UNESCO *Fundamental Education project who will eventually qualify as social and educational workers.*

NEW HOME FOR A MODEL LIBRARY: Work has started on a new building to house the Medellin Public Library, the pilot-project created in 1954 by the Government of Colombia and UNESCO as a model for other Latin American libraries. When completed next year the library will be one of the most up-to-date on the Continent. Need for new premises followed the Library's rapid expansion. From October 1954 to April 1957 a million books were loaned to readers in Medellin and nearby rural areas. The Library has over 36,000 volumes and some 26,000 members and issues about 23,000 books monthly. Its cultural activities' programme includes concerts, lectures, group discussions, story hours, drawing and singing courses for children, language and film clubs, exhibitions and TV viewing.

■ **LESS MATERNAL MORTALITY:** *A decrease of between thirty to ninety per cent in maternal mortality has taken place in the last* 20 *years, according to a recent report of the World Health Organization, covering* 49 *countries and territories. The lowest maternal death rate is recorded in the United States, where it is* 0.5 *per* 1,000 *live births for the population as a whole. The decrease is most spectacular in countries undergoing rapid development. In Ceylon, for example, the drop has been from* 20.5 *to* 4.1 *per* 1,000 *live births during the* 20 *years under review.*

INDIAN FRESCOES FOR FRANCE: As a contribution to UNESCO's Major Project for increasing understanding between East and West, an exhibition of 32 reproductions in colour of the famed frescoes in the Ajanta Caves in Southern India will soon be touring French cities. Inaugurated recently in Paris, the exhibition was organized by the French National Commission for UNESCO and the Federation of Friends of UNESCO Clubs in France, and is intended to provide an introduction to Indian art of the 5th and 6th centuries, of which these frescoes provide very fine examples. The reproductions are selected from the album "Paintings from Ajanta Caves", in the UNESCO World Art Series.

■ **HOW TO PROTECT AGAINST RADIATION:** *Physicists, chemists and engineers from countries in Europe and the Eastern Mediterranean region recently attended an international course in protection against atomic radiation arranged by the World Health Organization and the Belgian Government, at the Centre of Studies for Applications of Nuclear Energy, at Mol in Belgium. The course included instruction in the general principles of health physics, protection of workers at reactors and radio-chemical laboratories, monitoring methods and dosimetry. It also dealt with safety measures in uranium and plutonium factories, hazards and problems connected with the selection of reactor sites, waste disposal and safety factors in laboratory design.*

'SUNRISE SEMESTER': New York booksellers recently had unprecedented demands for Stendhal's novel *The Red and the Black* following the selection of the book for the opening session of a televised college course on Comparative Literature, sponsored by New York University. The course, entitled "Sunrise Semester", consists of 76 half-hour sessions given at 6.30 a.m. each weekday, and students officially registered for it will receive a final examination at the University which will count towards their degree. So far, something like 120,000 New Yorkers are said to be viewing the programme.

■ **IT'S UP TO THE TEACHER:** *Some of the teachers attending a recent international seminar at Lake Maggiore, Italy, were unpleasantly surprised to see how their countries were represented in school books used in other countries. They were meeting to discuss "The teacher's contribution to international understanding", at a seminar organized by the* UNESCO *Institute for Education in Hamburg, the Italian National Commission for* UNESCO *and "Umanitaria", the Italian adult education organization. Each teacher brought along history, geography and foreign language textbooks from his school, and these books were compared and discussed. While agreeing that textbooks should be revised in a spirit of international understanding, participants felt that the real task lay with the teacher. It is his personal attitude towards other countries which influences his pupils more than the objective facts he might impart.*

★

CORRECTION

In our last issue, the name of Arthur C. Clarke, author of "The Challenge of the Spaceship" was given incorrectly as Arthur Clark. We regret this typographical error.

SUBSCRIPTION

Subscribe to THE UNESCO COURIER today

Fill in this subscription blank and mail it with your cheque or money order to our local agent in your country listed on page 37

Please enter my subscription for THE UNESCO COURIER

☐ One year $3.00; 10/-stg.; 500 French francs ☐ Cheque/Money Order enclosed

☐ Two years $5.50; £1 stg.; 1,000 French francs ☐ Please bill me

Name.....

Address.....

City..... Country..... Profession.....

Imp. GEORGES LANG, PARIS. IMPRIMÉ EN FRANCE.

ST. CATHERINE OF KARLSTEJN. Bust of wooden statue at Karlstejn castle, Czechoslovakia. About 1400. (Photo Josef Ehm, Prague)

Imp. GEORGES LANG, PARIS. IMPRIMÉ EN FRANCE.

DETAIL OF WALL PAINTING
IN THE TEMPLE OF BONAMPAK
(UNESCO ALBUM "MEXICO")